

**TEXTUAL MEANING BREADTH VARIATION OF THE
ENGLISH-BAHASA INDONESIA *THE HOBBIT: AN
UNEXPECTED JOURNEY* MOVIE TEXTS**

A THESIS

Presented In Partial Fulfillment of the Requirements for the Attainment of
A Sarjana Sastra Degree in English Language and Literature



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2014

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A Thesis



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A Thesis


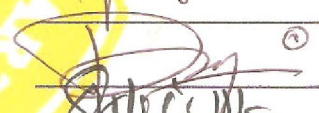
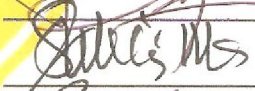
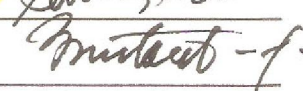
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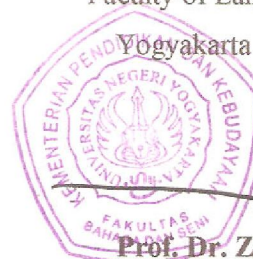
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Yogyakarta, 21 Juli 2014

Penulis,



Indra Kusuma Raharja

MOTTO

I haven't failed.

I've just found 10,000 ways that won't work.

(Thomas A. Edison)

DEDICATIONS

To all the words and promises...

To the dreams that I have forgotten

To the time I have betrayed

To the hearts and loves sincerely for me

My beloved Mom and Dad

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Indra Kusuma Raharja

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LIST OF ABBREVIATIONS

BI	: Bahasa Indonesia
C	: Complement
CDSs	: Connotative Denotative Semiotic Systems
com	: Complex clause, compound clause, compound complex clause
conj	: Conjunctive adjunct
cont	: Continuatives
DS	: Denotative Semiotic System
fin	: Finite verbal operator
min	: Minor and elliptical clause
mod	: Modal adjunct
P	: Process
Pre	: Predicated theme
S	: Subject
SFL	: Systemic Functional Linguistics
sim	: Simple clause
SKR	: Semiotic Knowledge Resources
SL	: Source Language
str	: Structural theme
TL	: Target Language
Top	: Topical theme
TSC	: Translation as Semiotics Communication Model
voc	: Vocative
WH-intr	: WH interrogative elements

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ABSTRACT

This study is intended to (1) describe textual meaning breadth variation represented in thematic variation of two texts, English movie script of “*The Hobbit: An Unexpected Journey*” and its subtitles in Bahasa Indonesia and (2) explain the contextual factors motivating its occurrence variation in both texts.

The research employed qualitative method and content analysis approach. The data were the transcript of the English movie “*The Hobbit: An Unexpected Journey*” and its BI subtitles. The main research instrument was the researcher herself and the secondary instrument was the data sheet. The data of both texts were placed into the data sheet. Then, their textual meaning breadth variation represented in thematic variations were analyzed. Next, the variations’ rank of the data were classified and interpreted. The trustworthiness of the data analysis was done by using investigator triangulation, perseverance observation, and discussion with colleagues, doing thick description and auditing technique.

The result of the research reveals some important points. Firstly, the highest occurrence percentage of thematic variation of both texts is Variation 0 (94.9 %), the medium variation is Variation 1 (2.37%) and the lowest is Variation 4 (0.14%). The finding explains that the variation of both texts is in lowest rank meaning that the thematic variations of both texts are highly similar because the thematic structures of both languages are close. The thematic variation degrees of both texts determine their textual meaning breadth, whether the higher degree is Text 1, Text 2 or both texts share the same degree. Secondly, this research discloses that the highest textual meaning breadth variation of both texts is in the same degree. It means that both texts share similar textual meaning breadth represented in thematic variation. Thirdly, it also reveals that the most occurrence theme in both texts is topical theme and those themes are mostly marked. The intrinsic factors motivating the occurrence of the variation are intra-textual factors and subtitles factors. The intra-textual factors are the references, the expressions, the conversational structures, the genres, the grammatical structures (clause complexes, ellipsed subjects, and clauses mood), the different theme role and naturalness of language. The subtitles factors include the limited spatial and temporal duration, the rapid changing of scene and the consideration of audience reading speed. The extrinsic factors motivating the variation are the context of culture (genre) and situation (field, mode and tenor).

Keywords: thematic variation, textual meaning breadth variation, intrinsic factors, extrinsic factors.

CHAPTER I

INTRODUCTION

A. Background of the Research

As a social creature, each person in the world cannot live alone without any effort of others. Definitely people communicate each other because they mutually always need helping of others. Therefore, communication holds an important role in human life. Through communication, people can share their thoughts, opinions, views, and even information about many things. In social interactions, there are many ways for communication. One of the most important media is language.

Although language is the most prominent way in communication, problems come when there are many languages in the world which are different each other. These differences might happen because every language has specific pattern and rule. This diversity might come as the different perspectives of the world view among the natives of each language like geographical condition, distance, culture and ideology. For instance, English and Bahasa Indonesia have different patterns and rules as the differences of the geographical condition of the native languages, of culture and definitely separated by long distance.

In globalization era, people from different nations and languages interact and communicate more frequently. This era, when communication is easier to do, might also enable transferring and exchanging information, science and technology rapidly which mostly come from foreign languages. The natives of

one language might have difficulty in understanding other language if they do not understand the rule and pattern of the other language. Besides, learning foreign language is not easy because it needs hard effort and takes a long time. Therefore, to solve those barriers easily, it is required a tool to simplify communicating, transferring and exchanging information, science and technology. The tool is known as translation.

Basically, translation is exercised to transfer meaning whether it involves one language, two languages, multi languages, or exchanging between verbal sign and non-verbal sign. Translation which is involved two languages, that is applied in this research, is called bilingual translation. In bilingual translation, transferring of meaning from one language to other must be persistent. It means meaning equivalence is the goal of the translating process. In order to transfer meaning equivalently, a translation activity needs a translator who knows the rules and pattern of both the source language and the target language. Therefore, a translator can transform meaning equivalently from the source language text into the target language text.

Nowadays the work of translation is not only limited on the translation of printed material like novels or books as the source text, it also occurs in audio-visual material like movies and audio recordings. In translating audio-visual material, there are two kinds of translation especially in movie translation i.e. dubbing and subtitling. Dubbing is changing the dialogue in movies or television programs into other language by new speakers. Whereas, subtitling is adding textual version in other language of the dialogue in movies or television program,

commonly appear in the bottom of the screen. In subtitling, the appearances of the subtitling text and its dialogue occur at the same time. Therefore, the viewers of the movie or television program can understand the dialogue by reading its subtitle.

In subtitling, the meaning of the movie text and its subtitling movie text has to be equivalent ideally. As have been mentioned above that meaning equivalence is the goal of translation, the problems might come when the meaning of the movie text and of its subtitling movie text are not equivalent. If this happens, the viewers of the film will lost the understanding of the dialogue. Further, they cannot smoothly follow the story.

In the meantime, there are some aspects which are necessary to be considered in the process of subtitling i.e. reading speed and limited space. Hence, the subtitler should translate what is meant rather than how it is said. The purposes are to achieve readability of the subtitling text on the limited space and to achieve acceptability of normal reading speed. For those reasons, it is not easy to make 100% equivalence of all of the movie text and its subtitling movie text. There must be any variation of the source text and the target text.

This study analyzes the textual meaning between the source text (ST) and the target text (TT). Halliday (1985: 39) defines Theme as the element in textual meaning which serves as “the starting point for the message: it is what the clause is going to be about”. In writing a clause, what is made first in the clause is what the writer wants to focus on. In other words, theme is the main message of the writer and rheme is the description of what the writer wants to say about the

theme. There are three types of theme in textual meaning, namely ideational (topical theme), interpersonal and textual theme.

This study focuses on analyzing shift of theme of both the source text (ST) and the target text (TT). The dominant theme found in SL and TL is also described in a more detail explanation. Some non-equivalent expressions between the two texts of *The Hobbit: An Unexpected Journey* text are also the reasons that make all of the problems' described above prove that this research is very important to be done.

B. Focus of the Research

In relation with metafunctions of language, meaning variation in translation might come in ideational, interpersonal, and textual meaning. Ideational meaning is about understanding the environment. Interpersonal meaning refers to a piece of interaction between the speaker and listener or the writer and the reader. Textual meaning is deals with relevancy of a text to the context. They are the preceding and the following text, and the context of situation.

Regarding with the three aspects of metafunctions, this research will limit the data analysis through the textual meaning aspect. The reason is that it is the textual meaning which functions to create relevance of text to its context. It organizes the information in a text and makes connections across the text. To understand the meaning of a text. The role of textual function is important as it keeps the coherence and the cohesiveness of the text.

Lexicogrammatically, textual meaning in a text is realized in the aspect of thematic structure. Thematic structure represents the information distribution of a text. Therefore, in translation activity, thematic structure in the source text should, ideally, remain unchanged if it is translated into the target text. Meanwhile, thematic structure consists of two segments i.e. Theme and Rheme. Theme is the element which serves as the point of departure of the message whereas Rheme is the information about the Theme. It is the Theme in which the clause is concerned. The position of Theme is always followed by Rheme in a clause. As each text has its own thematic structure, the comparison of variation of thematic structure between the source text and target text is measured to identify the degree of textual meaning variation of the two texts.

Meanwhile, it is important to consider meaning attributes in order to do meaning analysis of a text. There are three attributes of meaning in semiotic system i.e. breadth, depth, height (Tou in Sinar, 2007: 77). Breadth is characterized by semiotic degree of diversification. Depth is characterized by semiotic degree of stratification. Height is characterized by semiotic degree of delicacy. To do meaning analysis of realization of text, those attributes build meaning characters. It is meaning breadth which is related with variety of meaning in semantic levels. Therefore, this research applies meaning breadth as it reaches the scope of analyzing meaning variation.

In brief this research will analyze an English movie text compared with its Bahasa Indonesia subtitling movie text. It focuses on analyzing the textual meaning breadth which is realized on the thematic variation of the two texts. The

movie that will be analyzed is an English movie entitled *The Hobbit: An Unexpected Journey* directed by Peter Jackson which later the text is called as Source Text (ST). Meanwhile, since the movie has been translated or subtitled into Bahasa Indonesia, the subtitling movie text is called as Target Text (TT). This research will examine both ST and TT by the topic according to the academic value.

In accordance with the limitation of the research above, the problems can be formulated as follows.

1. How is the textual meaning breadth variation of movie texts *The Hobbit: An Unexpected Journey* represented in the thematic variation?
2. What are the contextual factors that motivate the occurrences of the textual meaning breadth as represented in thematic variation?

C. Objectives of the Research

In line with the limitation of the problem above, the objectives of the study are:

1. to identify and to describe the textual meaning breadth variation of movie texts *The Hobbit: An Unexpected Journey* represented in thematic variation, and
2. to explain the contextual factors that motivate the occurrences of the textual meaning breadth variation.

D. Significance of the Research

Based on the objectives of the study, there are some expected benefits from this research.

1. Theoretical Benefit

- a. This research will be useful for other translation and linguistics researchers. It can give more knowledge about the phenomena in translation especially related with the textual meaning.
- b. This research will be useful for movie watchers. It can give better understanding about movie subtitling phenomenon.

2. Practical Benefit

- a. The result of this research can be useful as additional reference for English students especially who take major in translation. It provides some necessary information about textual meaning.
- b. Educational institution can also use the result of this research. English teachers can use the result of this research to enrich their material in teaching English students, especially those who take their major in translation.
- c. This research can be used by movie translators to enrich the perspective of translating movie especially in subtitling activity. The perspective will be necessary for them to determine what aspects are required in the movie translating.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Review

1. On Translation

There are many experts who define translation. In his book *Meaning Based Translation*, Larson (1984: 3) states that translation consists of transferring the *meaning* of the source language to the receptor (target) language. The process is done by changing the form of the first language to the form of the second language by way of the semantic structure. In this way, the *meaning* is being transferred and it must be held constant. It is only the form that changes. Further he says that translation consists of studying the lexicon, grammatical structure, communication situation, and determining its meaning, and then reconstructing the same meaning using the lexicon and grammatical structure which are appropriate in the receptor language and its cultural context.

According to McGuire (1980: 2), translation is the rendering process of a source language text into the target language text. The surface meaning of the two texts will be approximately similar and the structure of the source language will be preserved as closely as possible. Meanwhile, Newmark (in Machali, 1998: 1) states that translation is a craft consisting in the attempt to replace a written message and/or statement into another language. Still in Machali (1998: 1), Pinchuck states that translation is the process of finding a target language equivalent for the source language utterance.

From some definitions of translation above, it can be concluded that the main point of translation is to transfer the message of the source language into the target language with the closest equivalent meaning. It cannot be avoided to change the form of the source language to the form of the target language in order to get the natural meaning.

a. Kinds of Translation

Some experts may have their own concept about kinds of translation. Based on the language involved in the process of translation, Jacobson (in McGuire, 1980: 14) divides translation into three kinds. They are intralingual, interlingual and intersemiotic translation.

- 1) Intralingual translation or rewording (paraphrasing) is an interpretation or replacing of verbal signs by mean of other signs of the same language.
- 2) Interlingual translation or translation proper is an interpretation or replacing of verbal signs by mean of some other language.
- 3) Intersemiotic translation or transmutation is an interpretation or replacing of verbal signs by mean of other signs of nonverbal signs system and vice versa.

Meanwhile, according to Catford (1965: 21-25), translation falls into three different categories. Those differences are in the terms of extent, levels, and ranks.

1) Extent

- a) Full translation. It is a translation in which every part of the source language text is replaced by the target language text material.

- b) Partial translation. It is a translation in which some parts of the source language text are left untranslated. They are simply transferred to and incorporated in the target text.

2) Levels

- a) Total translation. In this kind of translation, the source language's grammar and lexis are replaced by equivalent grammar and lexis of the target language.
- b) Restricted translation. It is the replacement of a source language textual material by an equivalent target language textual material at only one level. It means that translation is performed only at the phonological or at the graphological level, or only one of the two levels of grammar and lexis.

3) Ranks

- a) Rank-bound translation. In this kind of translation, an attempt is made to select the equivalence target language at the same rank.
- b) Free translation. It is always an unbounded translation. Sometimes, it happens between larger units than the sentence.
- c) Literal translation. It lies between the two extremes, the rank-bound, and the free translation. It may start, as it were, from word-for-word translation, but make changes in conformity with the target language grammar.

As a text has both form and meaning, Larson (1984: 15) classifies translation into two main kinds i.e. form-based translation and meaning-based translation.

- 1) Form-based translation is usually referred to as literal translation since the translators are attempting to follow the form of the source language.

2) Meaning-based translation is known as an idiomatic translation since the meaning of the source text is expressed in the natural forms of the target language.

In translating practice, however, it is hard to translate consistently idiomatic or literal, thus there are often mixtures of literal and idiomatic form of language. Therefore, translation falls on a continuum from very literal, to idiomatic and unduly free as illustrated in Figure 1 below.

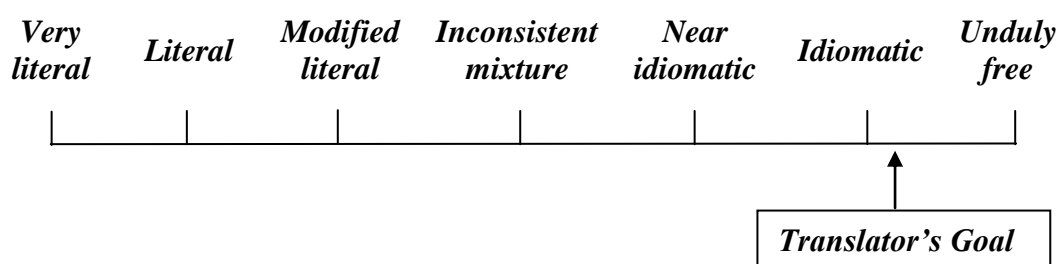


Figure 1. Translation as a continuum by Larson (1984: 17)

Furthermore, Larson (1984: 17) states that the goal of translating should be to produce a receptor language text which is idiomatic. The idiomatic here means one which has the same meaning as the source language but it is expressed to the receptor language in the natural form. In other words, the meaning is maintained while the form of the target language is natural.

b. Process of Translation

Nida and Taber (1982: 33-34) state that there are three stages in the translating process. They are as follows.

1) Analysis

In this stage, the translator analyzes the surface structure (i.e. the meaning as given in source language) in two points i.e. in terms of (a) the grammatical relationship, and of (b) the meaning of the words and the combination of the words. There are three major steps in this analysis stage i.e. (a) determining the meaningful relationships between the words and the combination of words, (b) determining the referential meaning of words and special combination of words (idiom), and (c) determining the connotative meaning (Nida and Taber, 1982: 34).

2) Transfer

The analyzed material is transferred in the mind of the translator from the source language to the receptor one.

3) Restructuring

The transferred material is restructured in order to make the final message fully acceptable in the receptor language.

The process of translation can be illustrated in Figure 2 below.

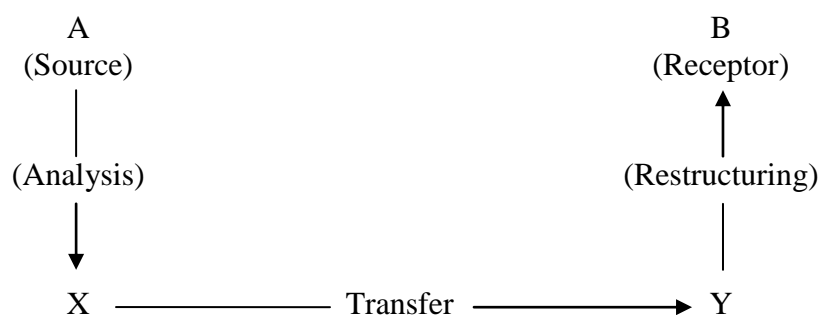


Figure 2. Translation Process (Nida and Taber, 1982: 33)

Another perspective about the process of translation is stated by Bell (1991: 13) who distinguishes a 'process' from 'result'. In his perspective, there are three distinguishable meanings of translation.

- 1) Translating is the process of translation (to translate is the activity rather than the tangible object).
- 2) A translation is the product of the process of translating (i.e. the translated text).
- 3) Translation is the abstract concept which encompasses both the process of translating and the product of that process.

Meanwhile, Machali (2000: 46) states that translation as a process involves three stages: analysis, transferring, and adaptation. The first and the second stages can be repeated in order to understand the content of the text deeply. Those two stages can also be used to identify the construct of situational contexts such as field, tenor and mode.

Further, Machali (2000: 63) says that there are five translation procedures in the process of translation: shift, modulation, adaptation, contextual conditioning, and annotated translation. Shift occurs as there is no correspondence for the source and the target language or as the language system. Modulation will be used for the change of meaning which occurs in translation. Adaptation is used to provide authenticity or local color that may not be required for the source language institutional or cultural words. Contextual conditioning procedure is usually used when the original version is either ambiguous or too general. Meanwhile, annotated translation is often related to expression carrying cultural concept.

c. Meaning in Translation

In translation activity, a translator has to know how to transfer the meaning of the first language into the second language (Larson 1984: 3). That is why understanding meaning is important for the translator before doing a translation work. Meanwhile, Nida in Hatim and Muday (2004: 35) says that it is different between referential and connotative meaning. Referential meaning, known as denotation, deals with the words as signs or symbols whereas connotative meaning is the emotional reaction of a word provoked by the reader.

Meanwhile, Halliday (1994: vii) states that meaning is realized in language in the form of text that is shaped or patterned in the response to the context of situation. Further, he proposes three kinds of meaning i.e. ideational, interpersonal, and textual meaning. Ideational meaning is the representation of the outer and the inner world of experience. In other word, it is the meaning in the senses of content. Ideational meaning is separated into two sub-functions i.e. experiential meaning and logical meaning. Experiential meaning is related to the content whereas logical meaning is related to the relationship between ideas. Interpersonal meaning is the meaning as a form of action. It is also an encoding or interpersonal aspect of communication. Textual meaning is the putting of referential information into a coherent whole.

Meanwhile, according to Tou (in Sinar, 2002: 77), there are three attributes of meaning in semiotic system i.e. meaning breadth, depth and height. Those attributes construct meaning characters. Meaning has breadth which means that meaning ranges from the narrowest to the widest. Meaning breadth is

characterized by the degree of semiotic diversification. Meaning has depth which means meaning ranges from the shallowest to the deepest. Meaning depth is characterized by the degree of semiotic delicacy. Meanwhile, meaning has height which means that meaning ranges from the lowest to the highest. Meaning height is characterized by the degree of stratification. It is important to take into account of those three attributes of meaning in order to do meaning analysis of its realization in text. The relation between the attributes of meaning and its characters is shown in Figure 3 bellows.

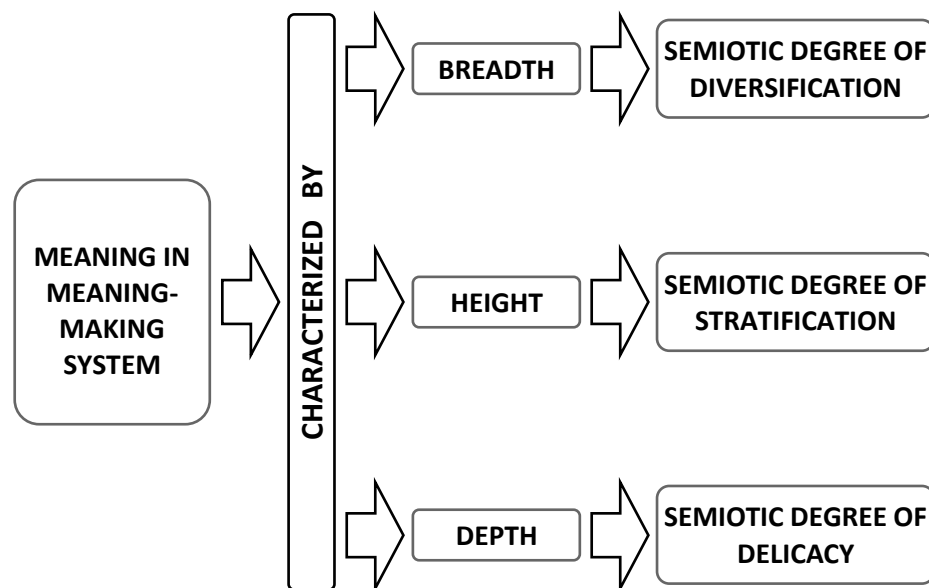


Figure 3. The Universe of Meaning by Tou (in Sinar, 2002: 77)

Degree of semiotic diversification deals with the variety of meaning. It is measured by varying three kinds of meaning in semantic level i.e. ideational, interpersonal and textual meaning. Degree of semiotic delicacy deals with meaning from general to specific or vice versa. Degree of semiotic stratification refers to degree of language strata used in a society.

d. Subtitling

According to Hornby (2000: 1298), subtitling is words that translate what is said in a film into a different language and appear on the screen at the bottom. It usually appears in two lines at the foot of the screen simultaneously with the dialogue or narration in the source language.

Matsumoto (2003: 100) states that subtitling process is different from the translation of written text. There is very unique and interesting procedure in translation of subtitles for movies and TV programs which cannot be found in the usual work of translation. Ideally, each utterance in movies/TV programs is translated fully then it is, at the same time, displayed synchronically on the screen with the spoken words. However, one major problem is the limitations of the screen space. Another obstacle is the duration of subtitle which depends on the quantity and complexity of the text, the speed of dialogues, the average reading speed of the viewer, and the sufficient intervals between subtitles.

Meanwhile, Hatim and Mason (2000: 430-431) propose four main constraints of subtitling that make difficulties for the translator. They are as follows.

- 1) The shift of mode from speech to writing. This has the result that certain features of speech (non-standard dialect, emphatic devices such as intonation, code-switching, style-shifting and turn-taking) will not automatically be represented in the written form of the target text.
- 2) Factors which govern the medium or channel in which meaning is to be conveyed. There are physical constraint of available space and the space of

the sound-track dialogue. Generally, the space is up to 33 or, in some cases, 40 keyboard characters per line and no more than two lines on the screen. The appearance may remain on the screen for a minimum of two and maximum of seven seconds.

- 3) The reduction of the source text as a consequence of the constraints above. The translator must reassess coherence strategies in order to maximize the irretrievability of intended meaning for a more concise target language version.
- 4) The requirement of matching the visual image. As the acoustic and visual images are inseparable in a movie, coherence is required between the subtitled text and the moving image itself. Therefore, matching the subtitle to what is actually visible on the screen may, at times, create an additional constraint.

Making a translation of motion picture is simply to translate meaningfully and idiomatically the speaking-script with some general consideration to overall corresponding length (Nida, 1968: 178). Afterward, the result is carefully edited by checking it toward the movie as it is being shown. At last, the subtitling text is written out on the screen which is synchronized with the picture.

Based on his experience in subtitling from English into Japanese, Matsumoto (2003: 101) proposes the process of subtitling into two stages i.e. to translate the materials and to make subtitle from it. The first stage is to translate materials from the source language into the target language. In this stage, there are three steps proposed by Matsumoto. First, the sentences of the source language

are translated literally. Second, the result of the first step is rewritten by considering the cultural differences in order to make sense in the target language. Lastly, the result of the second step is revised in order to make the sound of the translated sentences better and more effective.

The second stage is to make subtitle from the translated materials. There are nine steps proposed by Matsumoto in this stage. First, the duration in which the subtitle will be applied is measured. Second, the number of pages that can be fitted in the duration is calculated. Third, the edited images and the numbers of shots which are used are checked. Fourth, the translated sentences are divided into a number of pages in order to see the possibility that all can be fit. Fifth, the number of letters and lines are adjusted according to the basic rules by trimming the sentences and choosing the most suitable words. Sixth, the translated sentences are typed up using a special system (program) in computer and added them to the edited sequences. Seventh, the meaning in the original language is checked to know if it is not lost in order to revise the subtitle sentences. Eighth, by considering the differences in languages and expressions in different culture, history, and customs between the source language and the target language, the subtitle sentences are matched to the suitable and comprehensible target language text. The last, the subtitling text needs a final checking to make all sentences of the subtitling text even better and fixed to be placed in screen.

2. On Language

There are some definitions of language. In *Oxford Advanced Learner's Dictionary*, Hornby (2000: 721) states that language is the use, by human, of a system of sounds and words to communicate. Meanwhile, in his book *Fungsi Bahasa dan Sikap Bahasa*, Kridalaksana (1983: 5) says that language is an arbitrary sound system that is used by the members of social groups in order to cooperate, communicate and identify with each other. This means that language is a kind of system used by some particular communities in order to communicate and share ideas.

Meanwhile, some functional linguistics experts have their perspectives of language. In his book *Introducing to Functional Grammar*, Halliday (1994: xvii) defines language as a system for making meaning. Language is viewed as a semantic system with other system for encoding the meanings it produces. Further, Halliday and Matthiessen (2004: 19) separate language that has been used, in technical terms, that refer language (1) as text and as system, (2) as sound, as writing and as wording, (3) as structure, and (4) as resource.

a. View on Language

According to Halliday (1994: xxviii), there are two bases of fundamental oppositions in describing the grammar of language. In general, the one is the formal grammar that is primarily syntagmatic in orientation with its roots and logic in philosophy. The other one is the functional grammar that is primarily

pragmatic with its roots in rhetoric and ethnography. Those two concepts of the grammar of language are described below.

1) Formal Linguistics

Formal linguistics is divided into two theories of grammar i.e. structural linguistics and transformational generative linguistics.

a) Structural Linguistics

In structural linguistics, language is seen as a system of speech sounds, arbitrarily assigned to objects, states and concepts to which they referred, used for human communication (Bell, 1981: 92). The structural view of language is associated with the phoneme as the unit of phonology and morpheme as the unit of grammar (Boey, 1975: 27).

b) Transformation Generative Linguistics

In the transformation generative linguistics, language is seen not merely as a matter of storing in one's head language list of words or sentence, but being able to produce sentence not heard before (Boey, 1975: 57). In this view, there are two sets of processes that are the phrase structure (base rules) and the transformational rules. In the phrase structure, successive strings of symbols are built up until a terminal string is reached. The process is not begun with the sentences but with the most universal symbols of all. Then each symbol is expanded by rewriting. In transformational rule, the elements of the terminal string are manipulated, moved, added to and deleted until they express a grammatical sentence.

2) Functional Linguistics

In functional linguistics, language is viewed as a network of relations which tends to emphasize variables among different languages (Halliday, 1994: xxviii). In this view, semantics is taken as the foundation thus the grammar is natural and organized around the text or discourse. In this perspective, language is seen as two views under the functional approach i.e. tagmemic linguistics and systemic functional linguistics.

a) Tagmemic Linguistics

Robins (1980: 279-280) says that tagmemic theory is concerned primarily with grammatical analysis and operates in phonology with a version of the accepted phoneme concept at other levels. In addition, he says that there are three basic concepts under the tagmemic theory. First, language is seen as a part of human behavior, including verbal and non-verbal. Second, tagmeme occupies the place of slot and class mutually. It unites traditional concept (such as Subject, Predicator, Object, Complement, etc) with class concept (such as noun, verb, pronoun, adjective, etc). The last, tagmemic-syntax tagmeme occupies sequential and equipollent places in structures.

b) Systemic Functional Linguistics

According to Halliday (in Eggins, 2004: 2), Systemic Functional Linguistics (SFL) is a theory of language centered in the notion of language function. This theory views language as a social semiotic which is a resource people use to accomplish their purposes by expressing meaning in context. It is the study of how people exchange meaning using language. SFL is functional and

semantic rather than formal and syntactic in orientation. As SFL accounts for the syntactic structure of language, it places the function of language as central (what language does, and how it does it), in preference to more structural approaches, which place the elements of language and their combinations as central.

In this theory, the general conception of language assumed contrasts linguistic forms from with substance (phonic and graphic representation) on one side with situations (in relation to which the linguistic form has meaning) on the other. As central in linguistic forms, grammar and lexis are related to their phonic representation through orthography (the alphabet and spelling rules of language). On the other side, the semantic functions or meanings of grammatical and lexical elements are stated in terms of contexts of situation (Robin, 1980: 282).

Systemic Functional Linguistics operates with both grammatical function such as Theme, Subject, Actor, etc and grammatical classes such as nominal group, verbal group, propositional phrase, noun, verb, preposition, etc. However, the primary organization of a grammatical unit such as clause is functional. In fact, by labeling grammatical function, it can be showed what part each component is playing in the overall structure. The purpose of functional labeling is to provide a means of interpreting grammatical structure (Halliday, 1985: 31-32).

Systemic Functional Linguistics actually has five special features. First, SFL is oriented to the description of language as a resource for making meaning rather than a system of rules (Halliday and Martin, 1993: 22-23). Thus, semantic, grammatical, and phonological systems are systems of potential, a range of

alternatives. The lexicogrammar system or what the speaker can say is the realization of the semantic system of what the speaker can mean. Hence, language is essentially seen as a system of meaning potential (Halliday in Parret, 1974: 86).

Second, SFL concerns with texts rather than sentences as the basic unit through which meaning is negotiated (Halliday and Martin, 1993: 22). Consequently, the relation between the semantic and the grammar is one of realizations: the wording. In turn, the wording is realized by sound and writing (Halliday, 1985: xx).

Third, SFL focuses on relation between texts and contexts rather than on texts as decontextualized structural entities in their own right (Halliday and Martin, 1993: 22). In other words, language is seen as an interactional perspective, that is, language as what goes on between people or language as interaction (Halliday in Parret, 1974: 81).

Fourth, SFL concerns with language as a system for construing meaning rather than as a conduit through which thoughts and feelings are poured. In other words, it views language as a meaning-making system rather than a meaning-expressing one (Halliday and Martin, 1993: 23).

Fifth, SFL is oriented to extravagance rather than parsimony. It means, SFL is oriented to develop an elaborate model in which language, life, the universe and everything can be viewed in communicative or semiotic terms (Halliday and Martin, 1993: 23).

b. Language Levels and Ranks

Halliday (1994: 15) proposes that a language is a complex semiotic system composed of multiple levels or strata. Language level is a major dimension of structural organization capable of being analyzed separately from other dimension. The new stratifications of language are in four strata i.e. Context, Semantics, Lexicogrammar, and Phonology/Graphology.

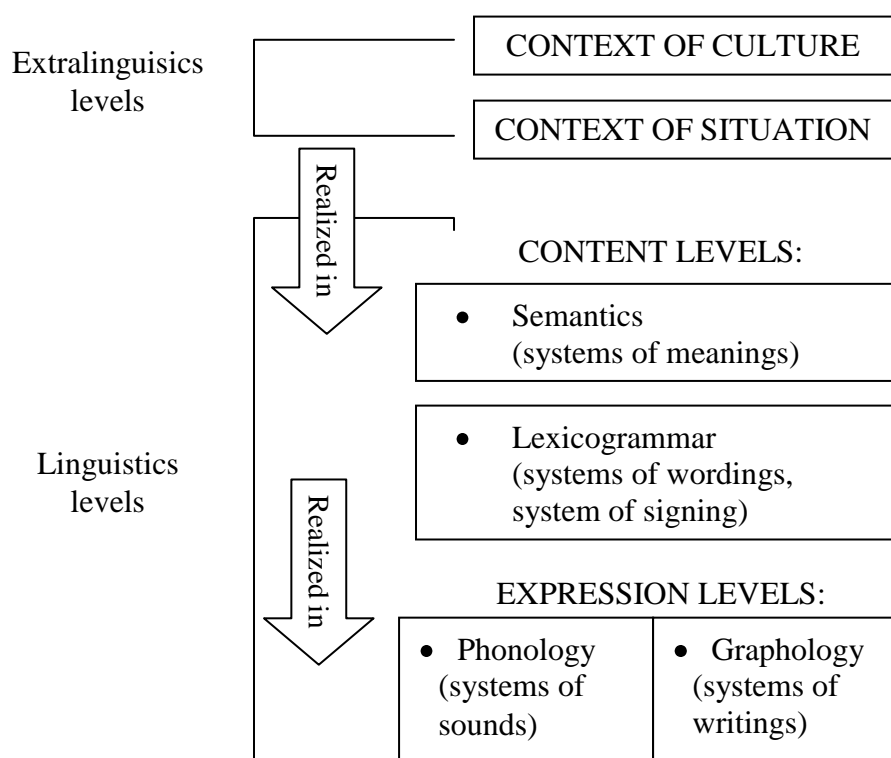


Figure 4. Levels of Language (Butt at.al, 2000: 183)

1) Context

This is the higher level of semiotic system in which language is 'embedded' (Matthiessen in Sinar, 2007: 50). In the concept of context, there are two contexts i.e. context of culture and context of situation. The

relationship between language and context is close. Language as a system is, specifically, embedded in a context of culture or social system and any instantiation of language as a text is embedded in its own context of situation (Halliday and Matthiessen, 2004: 27 - 28).

2) Semantic System

Semantic is the linguistic inter-level to context. It is the way into the linguistic system where context can be semanticised. As semantic related with term of meaning, according to Halliday (in Eggins, 2004: 3), semantically there are three kinds of meaning i.e. textual meaning, interpersonal meaning, and ideational meaning. Those three kinds of meaning are called metafunctions of language. They are as follows.

a) Textual Meaning

Textual meaning refers to the way the text is organized as a piece of writing or speech (Eggins, 2004: 12). According to Halliday (2004: 169), in textual meaning, the clause presents a message as a new turn in response to a query concentrated with an English word that had just been queried. The textual meaning organizes a clause as message that becomes the marker of a text in a language.

b) Interpersonal Meaning

Interpersonal meaning is meaning about relationship roles with other people and attitudes to each other (Eggins, 2004: 12). In interpersonal meaning, the clause enacts a proposition that is explicitly addressed to a particular person

(Halliday, 2004: 169). Interpersonal meaning organizes a clause as exchange that consists of two elements i.e. mood and residue.

c) Ideational Meaning

In ideational meaning, the clause construes a quantum of change as a figure, or configuration of a process, participants involved in it and any attendant circumstances (Halliday, 2004: 169). The ideational meaning is divided into two aspects i.e. experiential meaning and logical meaning. They organize a clause as representation. Experiential meaning refers to what the communication is about. It is the information content which is a representation of some recognizable phenomena. It can be expressed as features that can be thought of as representing the real world as it is apprehended in our experience.

3) Lexicogrammar System

Lexicogrammar concerns the syntactic organization of words into utterances. It is called lexicogrammar because it includes both grammar and vocabulary. Both grammar and vocabulary are merely different ends of the same continuum. They are the same phenomenon as seen from the opposite perspectives (Halliday, 1994: 15).

4) Phonology/Graphology System

This is the lowest level in language. Phonology is related with the system of sound while the graphology is related with the system of writing.

Phonology is the formal units into which phonic substance is organized which operates as the exponents of grammatical/lexical forms. Meanwhile, graphology is the formal units into which graphic substance is organized which operate as the exponents of grammatical/lexical forms.

Meanwhile, Catford (1965: 32) states that each language has the same number of ranks and each language has the same kind of relationship between units of the different ranks. In the semantic level, a text is the language rank. In the lexicogrammar level, there are sentence, clause, word-group/phrase, word, morphemes. In phonological and graphological levels, there are phoneme and grapheme.

Phoneme/grapheme is the smallest units of sounds and writing which are established when distinguishing two words. For instance, the phonemes /d/ and /t/ in “bed” and “bat” have different meanings.

Morpheme is the smallest meaningful units of grammar (Catford, 1965: 19). It is divided into two type i.e. free and bound morpheme. Free morpheme is a morpheme that can stand on its own as a word-form. Whereas bound morphemes are the additional instrument which cannot stand alone as a word-form.

Next, the word is the smallest unit of language that can stand alone. It is expected to possess individual meaning (Baker, 1992: 11). In English, words can be classified into eight part of speech i.e. noun, verb, adjective, adverb, pronoun, conjunction, preposition, and interjection.

Phrase/group is composition of words which, in other word, it is consist of at least two words or more. Phrases and groups are different in the perspective

though those are at the same status on the rank scale. A group is an expansion of a word meanwhile a phrase is a contraction of a clause (Halliday, 1994: 180).

In grammar, a clause is a word or group of words, at least, consisting of a subject and a predicate. Therefore, the subject in the clause may not appear explicitly in some language and types of clauses. The position of a clause is higher than a word and phrase but it is below a sentence. There are two types of clause i.e. independent and dependent clause. An independent clause can form a simple sentence while composition of two or more independent clause can form a complex sentence. Meanwhile, a dependent clause cannot stand alone forming a sentence but it must be composited with independent clause. Halliday (1985: 159) refers to a clause and a sentence as the same unit. A clause can be a sentence if it is given the final intonation such as declarative, interrogative, and exclamatory.

According to Halliday and Hasan (1976: 2), a text is considered as a semantic unit. It is not of a form but of meaning. Besides, it does not consist of sentences but is realized by sentences. Text is the realization of meaning which is identified as a stretch of language.

The relation between language levels and its ranks can be seen in Table 1 below.

Table 1. Language Levels and Ranks

LANGUAGE SYSTEM	LEVEL OF	REALIZATION RANK
Phonology/Graphology	Sound/Writing	1. Phoneme/Grapheme
Lexicogrammar	Wording	2. Morpheme 3. Word 4. Phrase/Group 5. Clause/Sentence
Semantic	Meaning	6. Text

3. Text and Context

Egins (2004: 5) states that the term ‘text’ refers to a complete linguistic interaction whether spoken or written preferably from beginning to end. Meanwhile, Butt et.al. (2000: 3) says that a text is a harmonious collection of meanings appropriate to its context. Contexts are realized by texts and texts reveal context. The unity of a text cannot be separated from texture and structure. The meaning brings coherently in the text by texture, while the structure refers to appropriate structural element of the language to reveal the context. In other words, text and context are one unity that delivers messages.

Moreover, Butt et.al. (2000: 3) say that a text always occurs in two contexts i.e. context of culture and context of situation. The outer context of the text is the context of culture while the inner context is the context of situation. An illustration of those two kinds of context and the relation to the text can be seen in Figure 7 as follows.

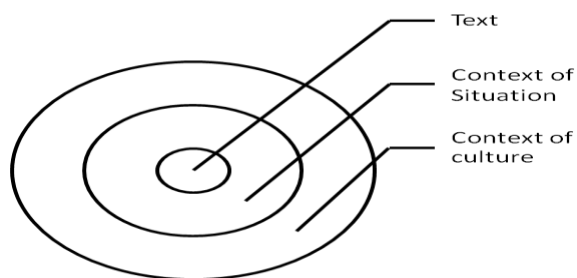


Figure 5. Text in Context (Butt et.al. 2000: 4)

Context of situation is the situation in which linguistic interaction takes place giving the participants a great deal of information about the meanings that are being exchanged and the meanings that are likely to be exchanged. Halliday and Hasan (1985: 11) propose three features of the context of situation namely *field*, *tenor*, and *mode*. These serve to interpret the social context of a text that is the environment in which meanings are being exchanged.

a. Field

It refers to what is happening, to the nature of the social action that is taking place. In the relation of text, meaning and realization, field can be associated with the experiential meaning which is realized lexicogrammatically in the transitivity system.

b. Tenor

It refers to who is taking part, to the nature of the participant, statuses, and roles. In the relation of text, meaning and realization, tenor can be associated with the interpersonal meaning which is realized lexicogrammatically in the mood system.

c. Mode

It refers to what part the language is playing, to what it is that the participants are expecting the language to do for them in that situation. In the relation of text, meaning and realization, mode can be associated with the textual meaning which is realized lexicogrammatically in the thematic structure system and information structure system.

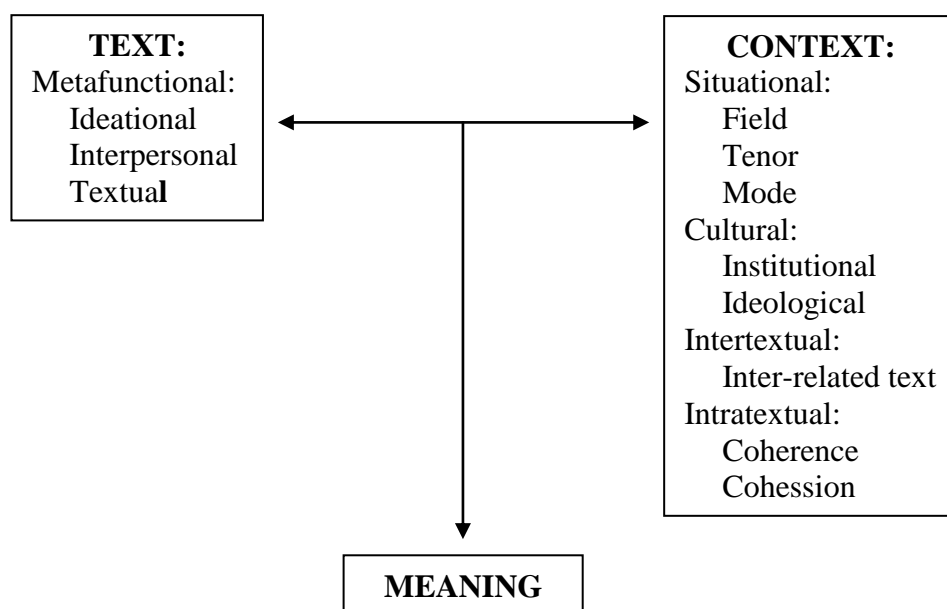


Figure 6. Text and Context (Halliday and Hasan, 1985: 44)

This is a brief explanation of Figure 8 above. Between the friction of a text and the context, it arises meaning since the text influences the context and the context influences the text. Text, as a metafunctional, constructs a complex of ideational, interpersonal and textual meanings. Meanwhile, the context of situation is constructed by configuration of field, tenor and mode features which specify the register of the text. The context of culture is constructed by the institutional and the ideological backgrounds that give value to the text and constrain its interpretation. Inter-textual context is about relations with other text

and assumptions that are carried the form. Intra-textual context is about coherence within the text including the linguistic cohesion that embodies the internal semantic relationships.

4. Textual Meaning: Meaning as Message

In his book, *An Introduction of Functional Grammar*, Halliday (1994: xiii - xiv) proposes three aspects of meaning called metafunctions. This is the three principal functions used as the basis of grammar (Finch, 2000: 1). In this perspective, language is organized around two kinds of meaning i.e. *ideational* and *interpersonal*. Those two components are manifestations of two very general purposes in the linguistic system i.e. to understand the environment (ideational) and to act on the others in it (interpersonal). Combined with these is the third metafunctions component i.e. *textual*, which breathes relevance into the other two (Halliday, 1985: xiii). These three components of metafunctions are construed from three different strands of meaning which are embodied in the structure of a clause (Halliday, 1994: 34). They are as follows.

a. The Theme functions in the structure of the clause as message

A clause has meaning as a message that is a quantum of information. The Theme is the point of departure for the message. It is the element the speaker selects for grounding what he is going to say.

b. The Subject functions in the structure of the clause as an exchange

A clause has meaning as an exchange that is a transaction between the speaker and the listener. The subject is warranty of the exchange. It is the element the speaker that makes responsible for the validity of what he is saying.

c. The Actor functions in the structure of the clause as a representation

A clause has meaning as a representation that is a construal of some processes in ongoing human experience. The actor is the active participant in that process. It is the element the speaker portrays as the one that does the deed.

In the Halliday an approach, clause as message can be analyzed in terms of two types of structure i.e. thematic structure and information structure (Baker, 1992: 121). Those types of structure are based on the different orientations. Thematic structure is viewed from the point of view of the sayer/writer while information structure is viewed from the point of view of the hearer/reader.

In thematic structure, there are two segments of a clause i.e. Theme and Rheme (Baker, 1992: 121). Theme is what the message is concerned with, that is the point of departure for what the speaker is going to say (Halliday, 1994: 38). Further, Halliday defines Theme as one element in a particular structural configuration which is organized as a message, which is known as ‘thematic structure’.

At the clause level, the position of Theme is in the front of a clause as the topic of the speaker message is thematized by putting it in the initial position (Baker, 1992: 122). This is what the clause is about. Theme has two functions i.e.

(a) it acts as a point of orientation by connecting back to previous stretches of discourse and thereby maintaining a coherent point of view, and (b) it acts as a point of departure by connecting forward and contributing to the development of later stretches (Baker, 1992: 121).

Meanwhile, the second segment is called Rheme. This is what the speaker says about the Theme. Rheme is the most important element in the structure of the clause as message because it represents the very information that the speaker wants to convey to the hearer (Baker, 1992: 122). Rheme is the goal of the discourse. In its position, Rheme follows the Theme as it explains what the Theme is about.

Therefore, in Bahasa Indonesia, Alwi (2003: 325) defines Theme and Rheme as *Topik* and *Komen*. *Topik* is the core of speaking whereas *Komen* functions to explain the *Topik*. As it is same in English, *Topik* is something which is already known by the hearer/reader whereas *Komen* is the explanation about the *Topik*.

Meanwhile, still in Bahasa Indonesia, Sinar (2008: 51) calls Theme and Rheme as *Tema* and *Rema* which are adopted from Halliday functional theory of language (SFL). The construction of thematic structure in Bahasa Indonesia is almost similar with those in English. Like in English, there is only one topical Theme (*Tema topikal*) in a Bahasa Indonesia clause. Preceding the topical Theme, it might also occur other Themes (*Tema tekstual* and/or *Tema interpersonal*). The explanation of textual, interpersonal and topical Theme will be further explained in subchapter *Types of Theme and Multiple Theme* below.

Table 2. Examples of Theme-Rheme Structure in Clauses

<i>Tony</i>	<i>reads the book every day.</i>
<i>The book</i>	<i>is read by Tony every day.</i>
<i>Every day,</i>	<i>Tony reads the book.</i>
<i>Orang itu</i>	<i>menitipkan sebuah buku mencurigakan.</i>
<i>Toni</i>	<i>adalah seorang mahasiswa teladan.</i>
Theme / <i>Topik</i> / <i>Tema</i>	Rheme / <i>Komen</i> / <i>Rema</i>

a. Simple Theme

The Theme of a clause consists of just one structural element which is represented by just one unit (nominal group, adverbial group or prepositional phrase). Table 3 bellow is an example of simple Theme.

Table 3. Example of Simple Theme

<i>The National Explorers Society</i>	<i>accuses Muntz of fabricating the skeleton.</i>
Theme	Rheme

The other common variant is that the Theme consists of two or more groups or phrases forming a single structural element. Those two or more groups or phrases are called group complex or phrase complex. Whether those group complex or phrase complex is still in one structural element as a Theme in a clause, this also constitutes a simple Theme.

The other form of clause which is constituted into a simple Theme is Thematic Equative. Thematic Equative sets up the Theme + Rheme structure in the form of an equation which mean all the elements of the clause are organized in

two constituents linked by a relationship of identity (Halliday, 1994: 41). Here are two examples of Thematic Equative presented in Table 4 below.

Table 4. Examples of Thematic Equative (the nominalization form act as Theme)

<i>What the thing the duke gave to my aunt</i>	<i>was that teapot.</i>
<i>The one who gave my aunt that teapot</i>	<i>was the duke.</i>
Theme	Rheme

The Theme in the example above is a single structural element i.e. ‘*What the thing the duke gave to my aunt*’. That form is called ‘nominalization’ which means any element or group of elements which functions as a nominal group in the clause and constitutes a single element in the message structure (Halliday, 1994: 42). Nominalization form in a clause can be either Theme or Rheme. However, a Thematic Equative is an identifying clause which has a thematic nominalization in it. In other words, the form of Thematic Equative is when the Theme in the clause is in a nominalization form.

b. Types of Theme and Multiple Themes

Reflecting three dimensional metafunctional structures of clause, there are three different types of elements of clause structure that can get to be Theme i.e. topical (experiential) elements, interpersonal elements and textual elements (Eggins, 2004: 301). A simple Theme contains only a topical (experiential) Theme. Meanwhile, a clause is said to have multiple Themes when there are other

Themes in a clause beside the topical Theme (or preceding it). Further explanations of topical, interpersonal and textual Themes are as follows.

1) Topical Theme

The principal related with thematic structure is that Theme in every clause always contains only one of those experiential elements (Halliday, 1994: 52). The Theme of a clause ends with the first constituent related with transitivity functions i.e. Participant or Subject, Circumstance Adjunct or Complement, and Process function. The first element that functions as one of those transitivity functions in a clause is called topical Theme. The Participant is either actor or goal in the Process, whether Circumstance can be either adjunct of time, of place, etc. If one of those three elements is the Theme (topical Theme) in a clause, any element preceding it is part of Theme (interpersonal and/or textual Theme) and others that following it is part of Rheme. In other words, topical Theme is the boundary which determines what part of Theme and Rheme.

2) Interpersonal Theme

Whether interpersonal (in meaning) indicates the kind of interaction between speakers or the position which they are taking (Butt et.al, 2000: 138), interpersonal Theme is any combination of vocative, modal adjunct, and mood-marking. Vocative is typically any item of personal name which is used to address. Modal adjunct is that which expresses the speaker's judgment regarding to the relevance of the message. A list of modal adjuncts can be seen in Table 5

below. Mood-marking is Finite Verbal Operator (in interrogative clauses where it precedes the Subject) and WH-interrogative (or imperative *let's*) (functioning simultaneously as topical Theme). The position of interpersonal Theme in a clause precedes the topical Theme. Any interpersonal element that is founded after topical Theme is not part of Theme but Rheme.

Table 5. Modal Adjunct in English (Halliday, 1994: 49)

	Type	Meaning	Example
I	Probability	How likely?	probably, possibly, certainly, perhaps, maybe
	Usuality	How often?	usually, sometimes, always, (n)ever, often, seldom
	Typicality	How typical?	occasionally, generally, regularly, for the most part
	Obviousness	How obvious?	of course, surely, obviously, clearly
II	Opinion	I think	in my opinion, personally, to my mind
	Admission	I admit	to be honest, to tell you the truth
	Persuasion	I assure you	honestly, really, believe me, seriously
	Entreaty	A request you	please, kindly
	Presumption	I presume	evidently, apparently, no doubt
	Desirability	How desirable?	(un)fortunately, to my delight/distress, regrettably, hopefully
	Reservation	How reliable	at first, tentatively, provisionally, looking back on it
	Validation	How valid	broadly speaking, in general, on the whole, strictly speaking, in principle
	Evaluation	How sensible	(un)wisely, understandably, mistakenly, foolishly
	Prediction	How expected	to my surprise, surprisingly, as expected, by chance

Interpersonal Theme has two functions (Santosa, 2003: 118-119). First, it functions to determine the intimacy of the interpersonal relationship among the participants. Commonly, there is any vocative which is utilized in the text. Second, it functions to determine interpersonal transaction i.e. giving or

requesting information/good/service. Commonly, there is any interpersonal adjunct or question mark in the text.

3) Textual Theme

Textual Theme is to signal the point of departure for experiences in a clause (Butt et al., 2000: 137). The function is to create a cohesive text with well-signposted connections between messages. In a clause, textual Theme has a function to connect a clause with other clause which is, commonly, marked by conjunction at the front of the clause or continuative if it is in spoken words (Santosa, 2003: 118). Like the interpersonal Theme, the position of the textual Theme in a clause also precedes the topical Theme. Any textual element following topical Theme is part of Rheme.

Textual Theme includes any combination of continuative, structural (conjunction or Wh-relative), conjunctive adjunct. Continuative is one of a small set of discourse signalers, like *yes, no, well, oh, now*. It signals that a new move is beginning like responses in dialogues or a move to the next point if the same speaker is continuing. Structural is any kind of conjunctions (which relate clauses in the same sentence) and WH-relatives (but note that the group or phrase containing the relative is simultaneously the topical Theme). For example, conjunctions which function as coordinator are *and, or, either, neither, but, yet, so, then*, etc. Examples of conjunction which functions as sub-coordinators are *when, while, before, after, until, even if, in case, supposing (that), in spite of the fact*, etc. Meanwhile, examples of WH-relatives are *which, who, whose, whatever*,

whichever, whenever, however, etc. Conjunctive adjunct is that which relates the clause to the preceding text. A list of conjunctive adjuncts can be seen in Table 6 below.

Table 6. Conjunctive Adjunct in English (Halliday, 1994: 49)

	Type	Meaning	Example
I	appositive corrective dismissive summative verifactive	'i.e., e.g.' rather in any case in short actually	that is, in other words, for instance or rather, at least, to be precise in any case, anyway, leaving that aside briefly, to sum up, in conclusion actually, in fact, as a matter of fact
II	additive adversative variative	and but instead	also, moreover, in addition, besides on the other hand, however, conversely instead, alternatively
III	temporal comparative causal conditional concessive respective	then likewise so (if...) then yet as to that	meanwhile, before that, later on, next, soon, finally likewise, in the same way therefore, for this reason, as a result, with this in mind in that case, under the circumstances, otherwise nevertheless, despite that in this respect, as far as that's concerned

From the explanation of types of Theme above, here is the summary of components of multiple Themes as presented in Table 7 below.

Table 7. Components of Multiple Themes (Halliday, 1994: 54)

Metafunctions	Component of Theme
Textual	Continuative Structural (conjunction or WH-relative) Conjunctive (Adjunct)
Interpersonal	Vocative Modal (Adjunct) Finite (operator) WH- (interrogative)
Experiential	<div style="text-align: center;"> </div> Topical (participant, circumstance, process)

Two arrows in Table 7 above indicate that both WH-relative, which belongs to textual Theme, and WH-interrogative (or imperative *let's*), which belongs to interpersonal Theme, are functioning simultaneously as topical Theme. WH-interrogative has a twofold thematic values i.e. at the same time operates as interpersonal and topical (Halliday, 2004: 85). It is interpersonal as it construes the mood. It is topical as it represents participant or circumstance. Like WH-interrogative, WH-relative also combines topical with a non-topical function, in this case textual (Halliday, 2004: 85).

c. Theme and Mood

The element that is typically chosen as the Theme in an English clause depends on the choice of mood (Halliday, 1994: 42). Some minor clauses have no thematic structure like in the sentences *John!* and *Good night!*. Hence, that kind of clause will be left out the account. The other kind of clause is major clause i.e. independent clause. An independent major clause is either indicative or imperative in mood. In indicative, it is either declarative or interrogative. Whether in interrogative, it is either polar interrogative ('yes/no' type) or content interrogative ('WH-' type).

1) Theme in Declarative Clauses

The typical pattern in declarative clause is that the Theme (topical/experiential) is conflated with Subject. For example, in the sentence '*The doctor had five patients yesterday.*', '*The doctor*' operates as the Subject and also

as the Theme in the clause/sentence. The typical pattern like the example above (i.e. the Theme is the Subject in a clause) is known as Unmarked Theme of a declarative clause.

Therefore, the Subject is the element that is chosen as topical Theme except there is a good reason for choosing something else. If the sentence in the example above is rearranged become '*Yesterday, the doctor had five patients.*', the topical Theme of the sentence is '*Yesterday*'. In that sentence, the Theme is not the Subject but the adjunct of time. That pattern composes the Theme as marked Theme of a declarative clause as it is not common/typical pattern in declarative clauses.

In other words, a marked Theme in a declarative clause is a Theme which is other than the Subject (Halliday, 1994: 44). The most usual form of marked Theme in English declarative clauses is an adverbial group or preposition phrase functioning as adjunct in the clause. While the complement which is becoming a Subject in clause is the 'most marked' Theme as an example in the sentence '*This responsibility we accept wholly.*'. The topical Theme in that sentence is '*This responsibility*' which functions as Complement.

2) Theme in Interrogative Clauses

The typical function of an interrogative clause is to ask a question the speaker wants to be told something. The word that indicates what the speaker wants to know comes first in the clause. There are two main types of questions;

(1) the question asking about the polarity ‘yes or no?’ and (2) the question asking about the identity of some element in the content.

In a polarity yes/no question, the element that functions as the Theme is the element that embodies the expression of polarity, namely the finite verbal operator (Halliday, 1994: 45). The finite verbal operator, that expresses positive or negative, is placed at the beginning of the clause before the Subject. The examples of that finite verbal operators are finite verbs: *is, isn't; do, don't; can, can't; have, haven't*; etc. In an interrogative clause, the pattern of finite verb following with Subject forms a two-part Theme.

Table 8. Examples of Theme in Yes/No Interrogative

<i>Can</i>	<i>you</i>	<i>find me an acre of land?</i>
<i>Is</i>	<i>anybody</i>	<i>at home?</i>
Theme 1 (interpersonal)	Theme 2 (topical)	Rheme

Meanwhile, the second type of questions asking about the identity of some elements in the content is represented in WH-interrogative. The examples of the WH-interrogative are *who, what, when, how*, etc. In a WH-interrogative, which is a search for a missing piece of information, the element that functions as Theme is the element that requests this information namely WH-element. This WH-element in an interrogative clause is put first no matter what the other function it has in the mood structure of the clause whether Subject, Adjunct or Complement. In interrogative clauses, as mentioned above, WH-interrogative plays as interpersonal Theme because it construes the mood and, simultaneously, as topical Theme because it represents participant or circumstance (Halliday, 2004: 85).

Table 9. Examples of Theme in WH-interrogative

<i>Who</i> <i>How many miles</i>	<i>killed Cock Robin?</i> <i>to Babylon?</i>
Theme (simultaneously as interpersonal and topical)	Rheme

3) Theme in Imperative Clauses

The basic message of an imperative clause is either ‘I want you to do something’ or ‘I want us to do something’. The first type, typically, is represented by the first position of verbal word, or called Predicator if it is in the mood structure, in the clause as the Theme (topical). The example is like in the sentence ‘*Do it now!*’ with ‘*Do*’ as the topical Theme in the clause. Meanwhile, in the sentence ‘*Do tell me about the gossip!*’, the word ‘*do*’ here is treated as the interpersonal Theme as it precedes the topical Theme that is the Predicator ‘*tell*’.

The second type which means ‘I want us (you and me) to do something’ usually begins with *let’s*. The example is like in the sentence ‘*Let’s do it!*’. In that sentence, the topical Theme is ‘*Let’s*’ and the rest is part of Rheme. Moreover, in *let’s* imperatives, the *let* particle is analyzed as the Subject (not as the Predicator) and is therefore a topical Theme (Eggins, 2004: 311).

In negative imperative, the principle is the same as yes/no interrogative. The topical Theme is ‘*don’t*’ plus the following element either the Subject or the Predicator. In the sentence ‘*Don’t do it now!*’, the negative ‘*Don’t*’ and the Predicator ‘*do*’ operate as the topical Theme. Meanwhile, if the sentence is inserted with Subject ‘*you*’ becomes ‘*Don’t you do it now!*’, the topical Theme is ‘*Don’t*’ and the Subject ‘*you*’. This is the marked pattern of imperative clauses.

d. Theme Choice

Unmarked means that it is the most expected common and unremarkable case. Meanwhile, marked means that it is unusual and should be noticed because of the way it stands out (Butt et al., 2000: 139). When a Theme is marked, the choice must be seen the purpose behind the speaker's patterning as all choices are meaningful. The purpose may be to draw the addressee's attention to a particular group or phrase but more often is to draw a coherent text that is easy to follow. There are three types of marked Themes in English based on Halliday's theory (Barker, 1992: 132 - 40). They are as follows.

1) Fronted Theme

Greenbaum and Quirk (in Barker, 1992: 132) state that fronting Theme involves 'the achievement of marked Theme by moving into initial position of an item which is otherwise unusual there'. There are a number of possible thematic structures in English. For example, in the sentence '*In China the book received a great deal of publicity*', the marked Theme is '*In China*' which functions as circumstance in the experiential structure. The sentence above is an example of fronting circumstance of place adjunct. Fronting adjunct / circumstance as Theme in English is marked but it is not highly marked because adverbial is fairly mobile in English.

Meanwhile, if the sentence in the example above is rearranged by fronting the object and the sentence becomes '*A great deal of publicity, the book received in China*', the Theme is '*A great deal of publicity*' which is fronting the object.

Note that fronting object or complement is not same with using the passive voice in English. Fronting complement or object is more marked than fronting adjunct because complement or object is fairly restricted if it is placed preceding subject in English.

Fronting the predicator involves rearranging other clause elements and adjusting the form of the verbal group. For example, in the sentence '*Received a great deal of publicity in China the book is.*', the Theme will be '*Received (a great deal of publicity in China)*' which functions as the predicator in the clause. This is the most marked of all thematic choice in English i.e. by fronting the predicator (Baker, 1992: 135).

2) Predicated Theme

Predicated Theme involves using *it*-structure (also called a cleft structure) to place an element near the beginning of the clause. It is marked in the Theme choice. An example of predicated Theme is presented in Table 10 as follows.

Table 10. Examples of Predicated Theme

<i>It was the book</i>	<i>that received a great deal of publicity in China.</i>
Theme (predicated)	Rheme

In Table 10 above, the Theme of the sentence is '*It was the book*' which is marked. The attention and the stress is the words after '*It was*'. The Theme of an *it*-structure is not '*It*' but rather the element which occurs after the verb *to be*. Although the sentence in the example above has two clauses, the first clause is

treated as the Theme and the second clause is the Rheme. The reason is that the second clause ‘*that received a great deal of publicity in China*’ is the explanation of the first clause ‘*It was the book*’.

3) Identifying Theme

An identifying Theme places an element in Theme position by turning it into a nominalization using *Wh*-structure (also called a pseudo-cleft sentence). For example, in the sentence ‘*What the book received in China was a great deal of publicity.*’, the Theme is ‘*What the book received in China*’ and it is marked. The explanation of identifying Theme is like the explanation of Thematic Equative above in subchapter Simple Theme.

4) Theme in Dependent, Embedded, Minor, and Elliptical Clauses

1) Theme in Dependent Clauses

- a) If finite, the clause typically has a conjunction as the structural Theme, e.g. *because, that, whether*, followed by a topical Theme. The examples are presented in Table 11 below. If it begins with WH-element, the WH-element constitutes as the topical Theme. The examples are presented in Table 12 below.

Table 11. Examples of Theme in Finite Dependent Clauses (with Conjunction)

<i>[I asked]</i>	<i>whether</i>	<i>Pigs</i>	<i>have wings.</i>
<i>[They knew]</i>	<i>that</i>	<i>in springs</i>	<i>the snow would melt.</i>

<i>[He left]</i>	<i>because</i>	<i>his work</i>	<i>was done.</i>
	structural	topical	
	Theme		Rheme
Independent Clause	Dependent Clause		

Table 12. Examples of Theme in Finite Dependent Clause (with WH-Elements)

<i>[I asked]</i>	<i>why</i>	<i>no one was around.</i>
<i>[They knew]</i>	<i>which side</i>	<i>their bread was buttered.</i>
<i>[He left]</i>	<i>whose army</i>	<i>never lost a battle.</i>
	Theme	Rheme
Independent Clause	Dependent Clause	

b) If non-finite, there may be a conjunction or preposition as structural Theme which may be followed by a Subject as the topical Theme. However, many non-finite clauses may have consisted of Rheme only.

Table 13. Examples of Theme in Non-Finite Dependent Clause

<i>with</i>	<i>all the doors</i>	<i>being locked</i>	<i>[we had no way].</i>
<i>for</i>	<i>that printer</i>	<i>to work off your machine</i>	<i>[you need a cable].</i>
Structural	Topical	Rheme	
Theme			
Dependent Clause			Independent Clause

2) Embedded Clauses

Embedded clauses are clauses which function inside the structure of a nominal group as a 'defining relative' clause. As of their down ranking, the fact that they do not function as constituents of a sentence and their thematic contribution to the discourse is minimal, for practical purposes it can be ignored (Halliday, 1994: 63). Examples of embedded clause are '*who came to my dinner*' in '*the man who came to my dinner*'; '*the dam broke*' in '*the day the dam broke*'; '*requiring travel permits*' in '*all personnel requiring travel permits*'.

For brief explanation, as an example, in sentence '*The man who came to my dinner is my father.*', the structure of the clause will be '*The man who came to my dinner*' as the Subject, '*is*' as the Predicator, and '*my father*' as the Complement. Afterward, the Subject can be separated into two elements i.e. '*The man*' and '*who came to my dinner*'. Here, '*The man*' is the focus of the message in the sentence. Meanwhile, '*who came to my dinner*' is the embedded clause which functions as the explanation of '*The man*'. Therefore, the Theme of the sentence is '*The man*' as it is the focus of the sentence. As of its down ranking, the embedded clause can be ignored from the analysis of thematic structure.

3) Minor Clauses

Minor clauses are clauses with no mood or transitivity structure. They typically function as calls, greetings and exclamations. Examples of minor clause are '*Marry!*'; '*Good night!*'; '*Well done!*'. Minor clauses are not regarded as

clauses because they have no independent speech function. Therefore, they do not have thematic structure (Halliday, 1994: 63).

4) Elliptical Clauses

Elliptical clauses can be divided into two, anaphoric ellipsis and exophoric ellipsis (Halliday, 1994: 63). In anaphoric ellipsis, some parts of the clause are presupposed from what has gone before like '*Yes*'; '*All right*'. While in exophoric ellipsis, the clause is not presupposing anything from what has gone before but simply taking advantage of the rhetorical structure of the situation. Therefore the Subject, and often the finite verb, is understood from the context. For examples, some expressions like '*Thirsty?*' (from '*Are you thirsty?*') and '*No idea*' (from '*I have no idea*'.) can be categorized as elliptical clauses. Those clauses have thematic structures but they consist of Rheme only while the Themes are the parts which are omitted. While in the sentence '*"Where?" said Robert*' (from '*Where is it?*'), the Theme is '*where*' and the Rheme is the omitted part.

5) Clause as Themes

In a clause complex, there is only one type of complex structure which is a Head (dominant) clause plus a Modifying (dependent) clause. The order might be the Modifying clause following the Head clause or reverse. However, the first clause can also be regarded as thematic depending on the tactic status. In clause complexes, each clause has its own thematic structure, but Theme analysis is

affected by the tactic status of each clause whether it is paratactic or hypotactic clause complex (Eggins, 2004: 313).

1) In Paratactic Clause Complexes

Paratactic clause complexes have two independent clauses which each clause is given an individual thematic analysis. Paratactic clauses are often linked by conjunctions such as *then*, *and*, *so*, but they may also occur without conjunction. The example is as follows.

Table 14. Example of Paratactic Clause Complex

<i>Well</i>	<i>I</i>	<i>'ll bring those out</i>		<i>so</i>	<i>you</i>	<i>don't have to carry theme.</i>
textual	topical			textual	topical	
THEME		RHEME		THEME		RHEME

2) In Hypotactic Clause Complexes

In hypotactic clause complex, what is of particular thematic interest is the ordering of the main and dependent clauses. Either the dependent clause may follow the main clause or the main clause may be preceded by the independent clause. The example is as follows.

Table 15. Example of Hypotactic Clause Complex (Dependent Clause Follows Independent Clause)

<i>I</i>	<i>do it</i>		<i>because</i>	<i>I</i>	<i>had a daughter.</i>
Topical Theme	Rheme		Textual Theme	Topical Theme	RHEME

In Table 15 above, as the independent clause precedes the dependent clause, the Theme analysis is like the analysis of an independent clause which analyzes the thematic structure of each clause separately. However, when the dependent clause precedes the independent clause, the Theme analysis is different. There are two levels of thematic structure operating. First, each clause has its own thematic structure. Second, the entire dependent clause, which precedes the independent clause, can be seen to be operating as Theme of the whole sentence. The example can be seen in Table 16 below.

Table 16. Example of Hypotactic Clause Complex (Dependent Clause Precedes Independent Clause)

<i>If</i>	<i>you</i>	<i>weight under 50 kilos</i>	<i>they</i>	<i>take less.</i>
textual	topical		topical	
THEME 1		RHEME	THEME 1	RHEME
THEME 2			RHEME	

5. The Movie

a. *The Hobbit: An Unexpected Journey*

The Hobbit: An Unexpected Journey is a 2012 epic fantasy adventure film directed by Peter Jackson. It is the first of a three-part film adaptation of the 1937 novel *The Hobbit* by J. R. R. Tolkien, to be followed by *The Desolation of Smaug* and *There and Back Again*, due for theatrical release in 2013 and 2014, respectively. The three films together will act as prequels to Jackson's *Lord of the Rings* film trilogy. The story is set in Middle-earth sixty years

before *The Lord of the Rings*, and portions of the film are adapted from the appendices to Tolkien's *The Return of the King* novel. *An Unexpected Journey* tells the tale of the hobbit Bilbo Baggins (Martin Freeman), who is convinced by the wizard Gandalf (Ian McKellen) to accompany thirteen dwarves led by Thorin Oakenshield (Richard Armitage) on a quest across Middle-earth to reclaim the Lonely Mountain from Smaug the dragon. The film premiered in New Zealand on 28 November 2012 and was released internationally from 12 December 2012.

The film's screenplay was written by Peter Jackson, his longtime collaborators Fran Walsh and Philippa Boyens (who also co-wrote *The Lord of the Rings*), and Guillermo del Toro, who was originally chosen to direct the film before leaving the project in 2010.

The Hobbit has grossed over \$1 billion at the box office, surpassing both *The Fellowship of the Ring* and *The Two Towers* nominally. The film was nominated for three Academy Awards for Best Visual Effects, Best Production Design, and Best Makeup and Hairstyling. It was also nominated for three BAFTA Awards.

b. Plot

Approaching his 111th birthday, the hobbit Bilbo Baggins decides to write down the full story of the adventure he had 60 years earlier, for the benefit of his nephew Frodo. Long before Bilbo's involvement, the Dwarf Thrór becomes King of the Lonely Mountain and brings an era of prosperity to his kin until the arrival of Smaug the Dragon. Smaug destroys the nearby town of

Dale, killing many of the men and women there, before driving the Dwarves out of their mountain and taking their hoard of gold. Thrór's grandson Thorin sees King Thranduil and his Wood-elves on a nearby hillside and is dismayed when they take their leave rather than aid his people, resulting in Thorin's everlasting hatred of Elves. In the Shire, young Bilbo is tricked by the wizard Gandalf the Grey into hosting a party for Thorin and his company of Dwarves: Balin, Dwalin, Fíli, Kíli, Dori, Nori, Ori, Óin, Glóin, Bifur, Bofur and Bombur. Gandalf's aim is to recruit Bilbo as the Dwarves' "burglar" to aid them in their quest to the Lonely Mountain, of which they have a dwarven map and key to help guide them. Bilbo is, at first, unwilling to accept, but has a change of heart and joins the company on their journey to the Lonely Mountain. Traveling onward, the company gets captured by three Trolls. Bilbo stalls them from eating the dwarves until dawn, when Gandalf suddenly exposes the Trolls to sunlight, turning them all to stone. They search the Trolls' cave and find treasure and Elven blades. Thorin and Gandalf each take an Elf-made blade—Orcrist and Glamdring, respectively—with the latter finding an Elven shortsword, which he gives to Bilbo. The company encounters Radagast the Brown, a wizard who lives in Greenwood. He tells them of an encounter at Dol Guldur with a Necromancer who has been corrupting the forest with dark magic. The company is chased by Orcs on Wargs, with Radagast covering their escape. Gandalf leads the company through a stone passage to Rivendell as the Wargs and Orcs are slain by Elven riders led by Lord Elrond. Elrond discovers hidden writing on Thorin's

map and discloses that the Lonely Mountain has a secret door which will be visible only on Durin's Day. Gandalf talks with the White Council consisting of Elrond, Galadriel and Saruman the White. He tells them about his involvement with the Dwarves, presenting a Morgul-blade Radagast obtained from Dol Guldur as a sign that the Necromancer is linked to the Witch-king of Angmar and may attempt to use Smaug for his evil purposes. Saruman is skeptical, not believing the Necromancer to be a true threat.

Without Gandalf, the company journeys into the Misty Mountains, where they find themselves amid a colossal battle between Stone Giants. They take refuge in a cave and are captured by Goblins, who take them to their leader, the Great Goblin. Bilbo becomes separated from the Dwarves and falls into a cave where he encounters Gollum, who accidentally drops a mysterious ring while killing a stray Goblin to eat. Pocketing the ring, Bilbo finds himself confronted by Gollum, who is initially deterred from attacking Bilbo because he wields the small Elvish blade. They play a riddle game, wagering that Bilbo will be shown the way out if he wins or eaten by Gollum if he loses. After riddling each other back and forth several times, Bilbo eventually wins by asking Gollum what he has in his pocket. Realizing that he lost the ring, Gollum suspects that Bilbo possesses it and attacks the hobbit. Bilbo discovers that the ring grants him invisibility and evades a furious Gollum.

Meanwhile, the Great Goblin reveals to the Dwarves that Azog, an Orc war-chief who beheaded Thrór and lost his forearm to Thorin in battle outside the Dwarven kingdom of Moria, has placed a bounty on Thorin's head and is

even now searching for the dwarves. As the goblins search Thorin and company they discover Thorin's sword, Orcrist the goblin cleaver. The sight of this drives the Great Goblin into a fury. He orders the goblins to attack and behead Thorin and company. Gandalf arrives just in time and leads the Dwarves in a desperate escape, fighting their way through the goblin hordes and killing the Great Goblin.

Meanwhile, Bilbo eventually comes upon an exit, but it is being guarded by Gollum. Rather than kill his pursuer, Bilbo spares him and sneaks past him out of the mountain. As Bilbo leaves, Gollum curses him "forever." Bilbo rejoins the group, keeping secret the ring which he found.

Ambushed by Azog and his hunting party, the company take refuge in trees as wargs try and hunt them down. Thorin then challenges Azog, but is defeated and knocked to the ground by his mace and set upon by his warg. Bilbo saves Thorin from the Orcs just as the company is rescued by the Eagles who fly them to the safety of the Carrock. Gandalf heals the unconscious Thorin who acknowledges Bilbo's bravery. In the distance, the company sees the Lonely Mountain. The company also see a thrush flying about, which then heads to the Lonely Mountain. There, the thrush catches a snail and knocks its shell against the mountainside, awakening the sleeping Smaug, who is lying beneath a golden hoard.

B. Related Studies

The first review study comes from a journal by Noor Fitriani Puspitasari (2012: 1-15) with the title *Textual Meaning Breadth Variation Of English-Bahasa Indonesia Despicable Me Movie Texts*. The aim of the study are (1) describing the textual meaning breadth variation represented in the English Despicable Me movie text and its Bahasa Indonesia subtitle and describing the most prominent category, (2) describing which text is in a higher degree, and (3) explaining the contextual factors that motivate the occurrence of the textual meaning breadth variation. This study was a descriptive-qualitative one.

The data were the entire clause units of English Despicable Me movie dialogues and its Bahasa Indonesia subtitles. The main instrument of this research was the researcher herself. Meanwhile, the secondary instruments were the data sheet and the dictionaries. To achieve the trustworthiness of the data, the researcher used by theory and researcher triangulations.

The result of the research shows that the global overall variation of the textual meaning breadth lies in degree of variation “1” or “very low” degree of variation which means there is no significant difference between ST and TT. Furthermore, it can be said that the English Text and the Bahasa Indonesia Text are highly equivalent in terms of the textual meaning breadth. Those results are also supported by the most prominent category that lies in the lowest degree of variation with 74.93% of the entire data and the higher degree which lies in the same degree with 79.62% of the overall data. It means that the translation activity does not change the characteristics of ST which is a narrative text.

The contextual motivating factors that motivate the textual meaning breadth variation are interrelated textual context in which ST is the inter-related textual context of TT because TT is influenced by ST and not vice versa, and situational contexts (field, tenor, and mode). The Field of ST and the Field of TT are the same i.e. the story of the movie *Despicable Me*. The Tenors of ST are the actors, the script writer and people in the world who speak English as the audiences. Meanwhile, in TT, the Tenors are the translator and people in Indonesia who speak Bahasa Indonesia as the audiences. The Modes of ST and the Modes of TT are the same in which the medium is spoken and the language used is informal. Meanwhile, the channels are different in which the ST channel is phonic while the TT channel is graphic.

The second review study is from a journal by Gilang fadhilia Arvianti (2012: 1-8) entitled *Textual Meaning Breadth Variation Of F. S. Fitzgerald's The Curious Case Of Benjamin Button And F. Chotimah's Kisah Aneh Benjamin Button Texts*. The question of the study are (1) to describe the textual meaning breadth variation represented in F. S. Fitzgerald's *The Curious Case of Benjamin Button* and F. Chotimah's *Kisah Aneh Benjamin Button* and to describe the most prominent category of textual meaning breadth variation, (2) to describe which text is in a higher degree in its textual meaning breadth, and (3) to explain the contextual factors that motivate the occurrence of the textual meaning breadth variation.

The method of this research was descriptive qualitative. The data were taken from the original novel of *The Curious Case of Benjamin Button* written by

F. S. Fitzgerald and the translated novel, *Kisah Aneh Benjamin Button* by F. Chotimah. Meanwhile, the main research instrument was the researcher herself. The secondary instrument was the data sheet which supported the observation of the data. Credibility and dependability criteria were used in this study to achieve the trustworthiness. The general conclusion can be drawn as (1) the global overall variation is the average of the degree variation at a whole. The mean of the data is 7.065 and it falls in the interval 5-10. The global overall variation lies in degree variation scale “1”.

The most prominent category in the whole data is variation scale “0”. It is supported by the finding of the most prominent category or the highest occurrence of textual meaning. From 701 clauses there are 461 clauses or 65.76% which has the lowest degree of variation. It means that most of the data have equal thematic variation and the source text clauses are mostly realized in the target text. (2) It is found that 65.91% of the data have the equal degree of meaning breadth. It means that most of the data have equal thematic variation and the source clauses are mostly realized in the target text. (3) In this research, the factors that motivate the occurrence of the variation of the data are intrinsic and extrinsic motivating factors.

The nature of language also becomes the considerations in the novel that also encourages the variation. The similarity of the existence of the simple clauses in both texts implies the similarity of the type and the number element. In this research, Text 1 is the inter-textual context of Text 2 as Text 1 motivates the behavior of Text 2. Since Text 2 does not influence and motivate Text 1, the

situational context, the field, the tenor, and the mode, of Text 2 are the same as Text 1. The sentence structure and message of the Text 1 are conveyed clearly in Text 2 without many modifications and shifting. Key words: thematic variation, textual meaning breadth variation, intrinsic factors, extrinsic factors.

C. Conceptual Framework and Analytical Construct

1. Framework

Translation in this research is seen as the phenomena of TSC (Translational Semiotic Communication). It is a transdisciplinary framework of translation study inspired by SFL (Systemic Functional Linguistics). In this framework, the orientation is to describe language as a resource for making meaning rather than a system or rules and to relate it with phenomenon of translation.

The scope in this research is meaning analysis which the concern is in textual meaning. Textual meaning is realized through thematic structure or pattern of Theme-Rheme in the rank of clause unit. Meanwhile, any combination of thematic structure including type of clause, type and element of theme, Theme selection is, in this research, called thematic variation. This thematic variation represents the variation of textual meaning breadth of the texts. It is meaning breadth as this research deals with analyzing variety of meaning in the texts. Meanwhile, the analysis technique applied in this research adopts Halliday's and Eggin's model of analysis in identifying the thematic structure with respect to metafunctions.

In brief, this research is aimed at describing textual meaning breadth of the texts which is realized in the thematic variation. The thematic variation of the data is, then, measured to find the degree of textual meaning breadth variation of the texts. Finally, the findings will be used to interpret the contextual factors that motivated the occurrence of the variation.

2. Orientation

The orientation is divided into two categorizations i.e. variation degree and higher degree of variation. The categorization of variation degree is used to measure the variation degree of textual meaning breadth of the two texts. Meanwhile, the categorization of higher degree of variation is used to determine which expression has higher degree of variation if the two expressions are in different degree. Otherwise, it is used to determine whether the two expressions have equal degree of variation if they are in same degree.

a. Variation Degree

The categorization is scaled into seven scales which can be summarized as follow.

1.) Scale “0”

It is the representation of the lowest degree of meaning variation. It occurs when the SE and the TE have same type and same number of thematic variation or there is no difference of the thematic variation.

2.) Scale “1”

It is the representation of the very low degree of meaning variation. It occurs when the SE and the TE have one difference of the thematic variations.

3.) Scale “2”

It is the representation of the low degree of meaning variation. It occurs when the SE and the TE have two differences of the thematic variations.

4.) Scale “3”

It is the representation of the medium degree of meaning variation. It occurs when the SE and the TE have three differences of the thematic variations.

5.) Scale “4”

It is the representation of the high degree of meaning variation. It occurs when the SE and the TE have four differences of the thematic variations.

6.) Scale “5”

It is the representation of the very high degree of meaning variation. It occurs when the SE and the TE have five or more differences of the thematic variations.

7.) Scale “6”

It is the representation of the highest degree of meaning variation. It occurs when there is no realization expression of the one of the SE or the TE.

b. Higher Degree of Variation

The data which have been analyzed on the clause selection and thematic structure variation, then, are analyzed on the higher degree of variation by comparing the analysis of both texts. It is achieved by counting the number of functional elements. In the comparison of two clause units, one clause unit is considered as the higher degree of textual meaning breadth if the clause unit has more number of functional elements depend the other. Meanwhile, it is considered having same degree of textual meaning breadth if the number of functional elements of the two clause units is equal. The mark, then, is SE=TE (the Source Expression has same degree with the Target Expression).

3. Analytical Construct

This research is to discuss the translation phenomenon of *The Hobbit: An Unexpected Journey* movie text and its Bahasa Indonesia subtitling movie text in the viewpoint of textual meaning breadth variation. The first step is to determine the type of each clause unit whether it is simple, complex, minor, or ellipsis. The next is to analyze the elements of the clause unit to find the occurrence of Themes or thematic variation. After that, it is to comparing the thematic variation between the English movie text and its Bahasa Indonesia subtitling movie text. Afterward, it is to measure the degree of variation using the scales and to determine the higher degree of variation among the texts. Finally, it is to interpret the contextual factors that motivated the occurrence of the variation. To figure out the whole

process of this research, the analytical construct diagram of this research can be illustrated as in Figure 9 overleaf.

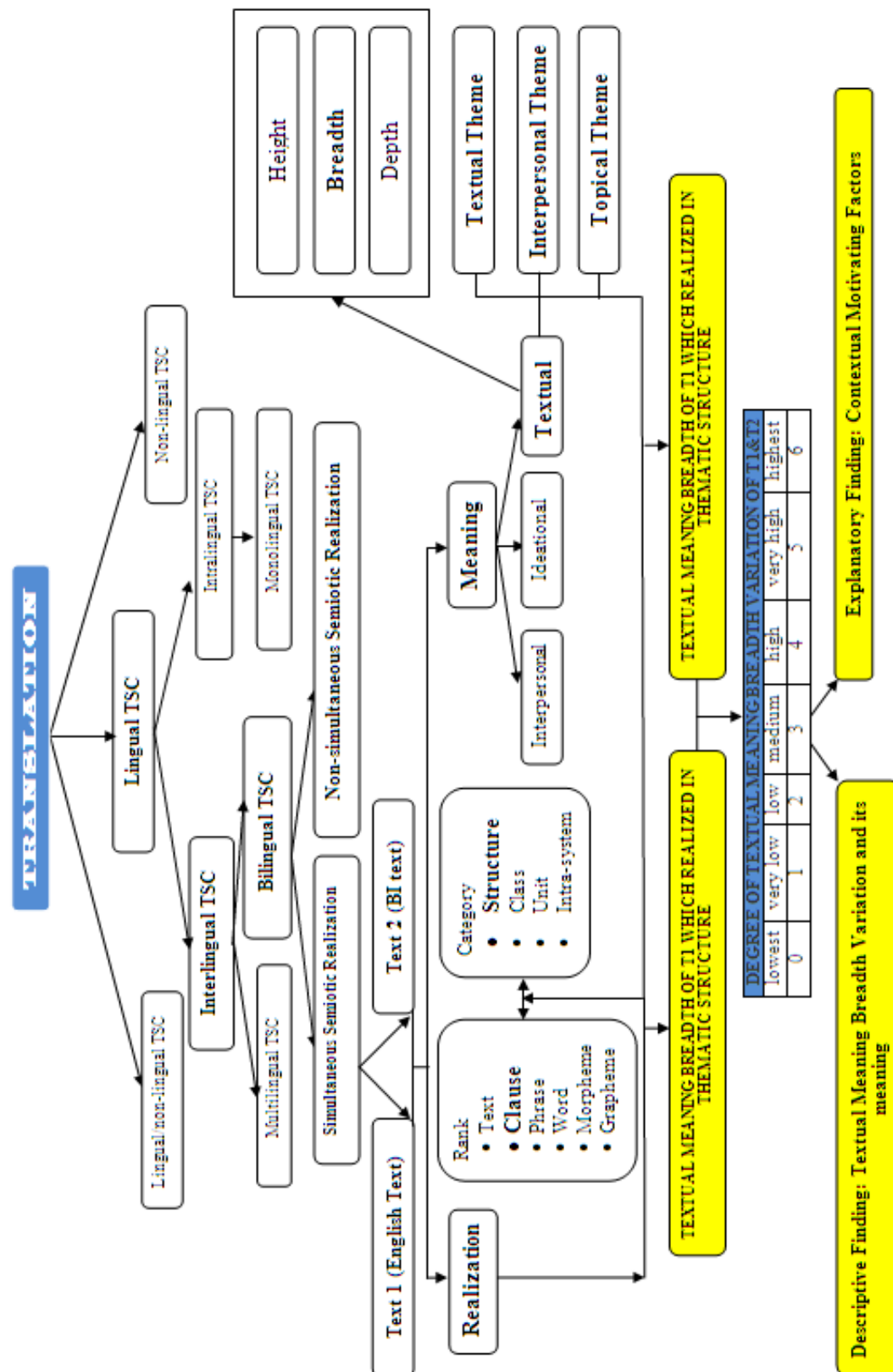


Figure 9: Analytical Construct

CHAPTER III

RESEARCH METHOD

A. Research Type

This research is using descriptive qualitative research since the data and the analysis are in the form of words and description. It is qualitative as the data are in the form of words. Meanwhile, the use of number in qualitative research is possible since it is only used as the complement and aimed to facilitate the analysis (Moleong, 2007: 38). Moreover, it provides natural data as the researcher do not apply any experiment. One characteristic of qualitative research is descriptive. It is descriptive as the research is suitable to explain the data which are in the form of words. This method is chosen as it is appropriate to perform the research of textual meaning breadth variation of *The Hobbit: An Unexpected Journey* movie text and its Bahasa Indonesia subtitling movie text.

In analyzing the data, this approach also employs content analysis method. In accordance with this, some experts have proposed definitions of the content analysis. According to Weber in Moleong (2006:220), content analysis as research methodology utilizes a set of procedures to get the valid conclusion from the book or document. Meanwhile, Krippendorff (1981:21) defines content analysis as a research technique to make replicable and valid inferences from data to their context. Zuchdi (1993: 1) says that content analysis is a systemic technique to analyze the meaning of a message and the way to reveal the message. Based on the definitions of content analysis above, this approach is suitable to be used to

analyze the thematic variation of the data and to interpret contextual factors that motivated the occurrence of the variation.

B. Data and Data Sources

The data in this research are an English movie text of *The Hobbit: An Unexpected Journey* movie and its Bahasa Indonesia subtitle movie text. The English movie text is, then, represented in Text 1 while the Bahasa Indonesia subtitling movie text is in Text 2. The prominent data are the textual meaning breadth represented in the thematic variation expression of both Text 1 and Text 2 in the form of clause units.

In this research, the source of the data is an English movie entitled *The Hobbit: An Unexpected Journey* which was produced by Peter Jackson and distributed by Warner Bros. Pictures. Meanwhile, the movie is in the form of DVD which is released on 21 March 2011. The data of both Text is taken from the dialogues of the *The Hobbit: An Unexpected Journey* movie DVD and supported by the movie transcription taken from the official movie script website. This transcription is used in order to reach the accuracy of the data of Text 1. The data of Text 2 is taken from the Bahasa Indonesia subtitle of the *The Hobbit: An Unexpected Journey* movie DVD which is translated from the Text 1 by anonymous subtitler.

C. Research Instruments

One of the characteristics of a qualitative research is the researcher as the main instrument (Moleong, 2007: 9). In a qualitative research, the researcher acts as the planner, the data collector, the data analyst and the reporter of the findings (Moleong, 2007: 168). The other instrument is the data sheet which supports the observation of the data. The data are analyzed by using a table to determine the degree of variation of textual meaning breadth which is realized in thematic variation. The degree of variation is scaled from number 0 up to number 6 (0=Lowest; 1=Very Low; 2=Low; 3=Medium; 4=High; 5=Very High; 6=Highest).

D. Data Collection

The data are collected by observing and documenting from the data source. In this research, there are some steps in collecting the data. At first, it is by watching the movie which is in the format of DVD. Second, it is by transforming the dialogue of the movie into script text. Together with, it is also checked the accuracy of the script text by matching it to the official transcript text. Then, it is by rewriting the Bahasa Indonesia subtitle of the movie into script text. In this process, the English script texts are the source text which is, later, called Source Expression (SE) and also called Text 1 (T1). While, the Bahasa Indonesia script texts are the target text which is, later, called Target Expression (TE) and also called Text 2 (T2). After that, the two transcripts of the T1 and T2 are placed into table of analysis in pairs. The transcriptions of those T1 and T2 are in the form of

clause units (sentences). Afterward, those pairs of sentence are numbered in the order of their appearances. Finally, it is done the final checking for making sure the suitable pairs of T1 and T2 of the data.

E. Data Analysis

There are some experts who have argued about the processes of data analysis in a qualitative research. Moleong (2007: 149) states that qualitative research employs a naturalistic approach thus the data analysis should be done together with the data collection. Bogdan and Biklen in Moleong (2007: 248) define data analysis as an attempt done by working with data in the processes of organizing, classifying and synthesizing the data. In this research, those processes are elaborated in some steps. These are some steps in analyzing the data in this research after all the data collected. They are as follows.

1. The data are identified into their types of clause. The purpose is to facilitate in determining the elements of the clause units which will lead to the next analysis.
2. From the elements of the clause units of the data, it can be found out the Theme(s) and determined of its types. In this step, the practices are begun with finding the topical Theme of the clause then determining the other types of Theme which are preceding the topical Theme.
3. From the topical Themes which have been found, it can be found out the Theme selection of the data whether belong to marked, unmarked, or predicated.

4. The thematic variation of both data is compared to measure the variation. It is done by classifying the comparison of the thematic variation by scored into seven scales of variation degree ranked from 0 – 6 which each rank represents each degree come from lowest, very low, low, medium, high, very high, and highest. Then, it is continued with determining the higher degree of variation whether it is higher or same degree between of the Source Expression and Target Expression.
5. The total variation of the findings are counted to find the frequency and the percentage of each category.
6. The data findings are analyzed and discussed. The analyses are supported by instances.
7. The data findings and the analyses are interpreted on how the variation of both texts occurs and explained the contextual factors that motivated the occurrence of the variation.
8. Lastly, from the findings and discussions, it can be drawn the general conclusion of the phenomenon.

Those are the steps which show the process of analyzing the textual meaning breadth represented on thematic variation in this research. To do the analysis easily, the data are collected and analyzed in a data analysis sheet. Here is the layout of the data analysis sheet (Table 17) applied in this study.

Table 17. Data Analysis Sheet Layout

No. Data Analysis	Text 1 (above): English Movie Dialogue Sentence	TEXTUAL MEANING BREADTH																									
		THEMATIC STUCTURE REALIZATION															VARIATION										
		Clause			Textual Theme			Interpersonal Theme			Topical Theme			Theme Selection			S D	DD		Degree of Variation: 0= Lowest; 1= Very Low; 2= Low; 3= Medium; 4= High; 5= Very High; 6= Highest							
	HD																										
	Text 2 (below): Bahasa Indonesia Movie Subtitle Sentence	sim	com	min / elip	cont	str	conj	voc	mod	fin	WH-intr	s	p	c	marked	un-marked	pre	SE = TE	SE	TE	0	1	2	3	4	5	6
1	Text 1 / Source Expression (English)																										
	Text 2 / Target Expression (Bahasa Indonesia)																										

F. Trustworthiness of Data

According to Moleong (2007: 321 - 342), there are four criteria as the basis to achieve trustworthiness of the research in a qualitative research. They are credibility, transferability, dependability and conformability. In addition, Maleong proposes ten techniques in achieving trustworthiness of the data. They are (1) extended participation, (2) perseverance observation, (3) triangulation, (4) discussion, (5) reference sufficiency, (6) analysis of negative case, (7) member's checking, (8) thick description, (9) auditing, and (10) confirm-ability auditing.

Some techniques above are used in this research in order to verify the trustworthiness of the data analysis. The credibility of this research is checked by using triangulation technique, perseverance observation and discussion with colleagues. The triangulation technique is done by involving other researchers who the same research subjected in the field to interpret the data. They verify the

data with their analysis of thematic variation. The results are, then, discussed together with the researcher. The perseverance observation is applied in the analysis in order to find out the deep interpretation of the research. It is done by checking and revising the data analysis in many times. The discussion with colleagues is done by the researcher to discuss the subject matter of the research and the analysis of the data in order to comprehend the insight of the topic from other perspectives. The colleagues here are some students from English Education Department and English Literature Program specialized in translation study who have same topic in their observations i.e. about textual meaning research. Moreover, suggestions from them in the discussion contribute to the researcher in reviewing the analysis and developing the research map.

The transferability of the data is built by doing thick description. It is done by discussing, explaining and interpreting the findings in detail way. Meanwhile, the dependability and conformability of the data are done by auditing technique.

In accordance with the theory sources, this research takes some books which are related to the textual meaning breadth variation to synchronize the findings of the data analysis. Finally, the data analysis is also supported by the point of view of the consultants: Mr. Asruddin B. Tou, Ph.D. and Mr. Eko Rujito M.Hum.

CHAPTER IV

FINDINGS AND DISCUSSION

A. Findings

The objectives of this research are (1) to describe the extent of the textual meaning breadth variation represented in *The Hobbit: An Unexpected Journey* movie text and its Bahasa Indonesia subtitling movie text and to explain the significance of the variation in translation context, and (2) to explain the contextual factors that motivate the occurrence of the textual meaning breadth variation in those two texts. The result of the data analysis is presented, described and interpreted. The findings are presented and illustrated in table of frequency and percentage of the variation occurrence while the brief explanation is on discussion section.

The textual meaning breadth variation represented in the thematic variation of Text 1 (English movie script) and Text 2 (Bahasa Indonesia subtitles) is analyzed based on the occurrences of variations of element and number of each category. The categories are type of clause, type of themes (textual, topical and interpersonal theme) and theme selection. The variation ranges from 0 to 6 which represent the lowest to the highest level of variation.

The findings show that the highest variation occurred between both texts is on Variation 0 which is more than a half of the whole data, that is 94.9% or 1243 sentences numbers. Meanwhile, the lowest variation occurs on Variation 4 that only shows up in one number or 0.14%. The frequencies of Variation 1 occurs 31 times

out of total 1309 or 2.37 % and Variation 2 occurs 15 times or 1.14%. Variation 3 (4 times or 0.31%), Variation 4 (1 times 0.14%), Variation 5 (2 times or 0.15%) and Variation 6 (13 times or 0.99%). Table 5 illustrates the occurrence of the thematic structure variation of both texts.

Table 18: Thematic Structure Variation

Variation	0	1	2	3	4	5	6	Total
Frequency	1243	31	15	4	1	2	13	1309
Percentage	94.9%	2.37%	1.14%	0.31%	0.14%	0.15%	0.99%	100%

From the Table 5, it can be interpreted that the order of variation range from the highest to the lowest variation frequency and percentage shows in series of 0, 1, 2, 3, 4, 5 and 6.

The variation range is determined based on three characteristics, the types, the elements and number of each category. The analyzed categories are the type of clause, type of theme, and theme selection. The types of clause is divided into three: simple clause, complex and compound clause, and minor and elliptical clause. Simple clause indicates that the clause should has only one topical theme while complex clause indicates the opposite. Although minor and elliptical clause are grouped as one category, they are actually built by different thematic structures. Minor clause is theme-less as it has no thematic structure while elliptical clause has. Elliptical clause is clause which some parts of it are missing or ellipsed. Its possession of thematic

elements depends on which part is ellipsed. Table 6 shows the occurrence of clause choice in the analysis.

Table 19: The Type of Clause

No	Type of clause	English Script (Text 1)		Bahasa Indonesia Subtitles (Text 2)	
		Frequency	Percentage	Frequency	Percentage
1	Simple	962	76.29%	971	77.74%
2	Complex	23	1.82%	9	0.72%
3	Minor/elliptical	276	21.89%	269	21.54%
Total		1261	100%	1249	100%

The type of theme is divided into topical, textual and interpersonal theme. When there is only single theme in clause, it is called simple theme. Therefore, if there is more than one theme in clauses it is called to have multiple themes. Simple themes usually occur in simple clauses, although sometimes multiple themes can be found in simple clauses as well. Multiple themes are a combination of textual, interpersonal and topical theme. The occurrence of multiple themes is highly possible in complex clauses. Multiple themes can have more than one topical theme, considering that some compound clauses usually have ellipsed subject therefore some complexes do not always have more than one topical theme.

The number of themes of Text 1 is higher than Text 2, that of 2512 themes in Text 1 and 2458 themes in Text 2. In both texts, the topical themes have the highest frequency, and repetively followed by textual themes and interpersonal themes. The

topical themes show much more in Text 1 than in Text 2. In Text 1, it shows 1885 times out of 2512 themes (75.04%) and in Text 2, it shows 1807 times of total 2458 themes (73.51%). Besides, the percentages of textual and interpersonal themes occurrence in Text 1 are lower than it is in Text 2. In Text 1, the textual themes appear 379 times (15.42%) and the interpersonal themes appear 272 times (11.07%). Then in Text 1, the textual themes occur 377 times (15,01%) and the interpersonal themes appear 250 times (9.95%). Table 7 illustrates the occurrence of those three types of themes.

Table 20: Type of Themes Occurrence

No	Type of Theme	English Script (Text 1)		Bahasa Indonesia Subtitles (Text 2)	
		Frequency	Percentage	Frequency	Percentage
1	Topical	1327	83.67%	1299	83.54%
2	Textual	100	6.31%	89	5.72%
3	Interpersonal	159	10.03%	167	10.74%
Total		1586	100%	1555	100%

The topical theme is the constituent of one of these three components; the process (predicator), the participant in that process (subject) and circumstantial factors (complement) that should occur only one in a clause. However, as compound complex clauses consist of more than one clause, each clause is given individual thematic analysis therefore the topical constituents may show more than one times.

The percentage and frequency of the topical theme elements occurrence in the analysis is illustrated in Table 8.

Table 21: The Occurrence of Topical Themes

No	Topical Themes	English Script (Text 1)		Bahasa Indonesia Subtitles (Text 2)	
		Frequency	Percentage	Frequency	Percentage
1	Subject	507	38.21%	490	37.72%
2	Process	413	31.12%	409	31.49%
3	Circumstance	407	30.67%	401	30.87%
Total		1327	100%	1299	100%

Apparently, in both texts, the highest frequency of the topical theme constituent is subject element. It occurs 507 times out of 1327 (38.21%) in Text 1 and 490 times out of 1299 (37.72%) in Text 2. However, other constituents occur in the different order of frequency in Text 1 and Text 2. In Text 1, the element of topical theme which places medium frequency is the process which show 413 times (31.12%) while in Text 2, it is the process that show 409 times (31.49%). In Text 2, the less presence is the circumstance, which occur 407 times (30.67%), while it is the circumstance in Text 1 that occur 401 times (30.87%).

The next clause constituent that can occur in thematic position is the category of textual element. The textual theme is any combination of continuative, structural and conjunctive in that order. In both texts, the constituents appear from highest to lowest frequency in the order of structural, conjunction adjunct and continuative. The

structural elements in Text 1 occur 55 times out of 100 (55%) and in Text 2 50 times out of 89 (56.18%). The conjunction adjunct occur 43 times (43%) in Text 1 and 39 times (43.82%) in Text 2. Meanwhile, the continuative only appear 2 times (2%) in Text 1 and 0 times (0%) in Text 2. Table 9 illustrates the occurrence of textual themes elements in the data.

Table 22: The Occurrence of Textual Themes

No	Textual Themes	English Script (Text 1)		Bahasa Indonesia Subtitles (Text 2)	
		Frequency	Percentage	Frequency	Percentage
1	Continuative	2	2%	0	0%
2	Structural	55	55%	50	56.18%
3	Conjunction Adjunct	43	45%	39	43.82%
Total		100	100%	89	100%

The interpersonal theme is any combination of vocative, modal, finite verbal operator and WH-interrogative. In both texts, the frequency of vocative is the highest. In Text 1, it occurs 82 times out of 159 or 51.57% while in Text 2, it occurs 89 times out of 167 or 53.29%. In Text 1, the order of frequency of interpersonal theme elements from high to low after vocative is WH-interrogative, modal and finite verbal operator. WH-interrogative appear 61 times (38.36%), modal element shows up 9 times (5.66%), and finite verbal operator only occurs 7 times (4.40%).

The order of the occurrence frequency in Text 2 is same order as Text 1. In Text 2, the second high position after vocative is WH-interrogative element which

occurs 60 times (35.93%). The next order is modal element and finite verbal operator. modal occur 15 times (8.98%) while finite verbal operators only show 3 times (1.80%). Table 10 illustrates the occurrence of interpersonal themes elements in the data.

Table 23: The Occurrence of Interpersonal Themes

No	Interpersonal Themes	English Script (Text 1)		Bahasa Indonesia Subtitles (Text 2)	
		Frequency	Percentage	Frequency	Percentage
1	Vocative	82	51.57%	89	53.29%
2	Modal Adjunct	9	5.66%	15	8.98%
3	Finite Verbal Operator	7	4.40%	3	1.80%
4	WH- Interrogative	61	38.36%	60	35.93%
Total		159	100%	167	100%

In both texts, the highest frequency in theme selection is unmarked themes, which occur 1393 times out 1489 (93.56%) in Text 1 and 1396 times out of 1496 (93.32%) in Text 2. Marked themes occur 96 times (6.44%). In Text 2, marked themes occur 97 times (6.48%). The frequency and percentage of theme selection occurrence in the analysis is illustrated in Table 11.

Table 24: The Occurrence of Theme Selection

No	Theme Selection	English Script (Text 1)		Bahasa Indonesia Subtitles (Text 2)	
		Frequency	Percentage	Frequency	Percentage
1	Marked	820	61.79%	809	62.28%
2	Unmarked	507	38.21%	490	37.72%
Total		1327	100%	1299	100%

The Thematic Variation in Table 5 illustrates the whole variation but in partial measurement. To measure a global variation, each rank of variation is calculated and valued. This can be done by giving each variation an interval of value. To find out a global overall variation of the data, the mean of the whole variations are calculated and divided by the total frequency of the sentences. It is done by determining the middle point of interval firstly. The formula of finding global overall variation of the data is:

$$\text{Mean} = \frac{\sum(mi.f)}{\sum f}$$

The calculation of global overall variation of the data is illustrated in Table 13.

Table 25: The Calculation of Global Overall Variation

Rank in analysis	Interval (<i>i</i>)	Middle Point of Interval (<i>mi</i>)	Frequency (<i>f</i>)	Mean (<i>mi.f</i>)
0	0-5	2.5	1243	3107.5
1	5-10	7.5	31	232.5
2	10-15	12.5	15	187.5
3	15-20	17.5	4	70

4	20-25	22.5	1	22.5
5	25-30	27.5	2	55
6	30-35	32.5	13	422.5
Total			(Σf) 1309	$\Sigma(mi. f)$ 4097.5

$$\begin{aligned}\text{Mean} &= \sum(f \times mp) : \sum f \\ &= 4097.5 : 1309 = 3.13\end{aligned}$$

From the calculation above, it is found that the Mean is **3.13**. Then, this result is checked out with the interval of the category as shown in Table 14 below.

Table 26. Interval of the Category

Category	Lowest (0)	Very Low (1)	Low (2)	Medium (3)	High (4)	Very High (5)	Highest (6)
Interval	0-5	5-10	15-20	15-20	20-25	25-30	30-35
Mean	3.13						

Table 49 above shows that the Mean (**3.13**) falls in the interval 0-5. It means that the average of the global overall variation belongs to category “Lowest”. In other word, the global overall variation lies in the degree variation scale “0”.

B. Discussion

The textual meaning breadth analysis of the data is classified into seven scales of variation degree. Each scale represents the level of variation begin with the lowest to the highest. The explanations of the findings of the seven scales are described as follows.

1. The Lowest Variation Rank (Variation 0)

Zero variation occurs when both texts share the same types, elements and number of theme. For example, both of sentences below have the same thematic variation.

Text 1:	<u>My mouth</u>	full of cotton
Text 2:	<u>Mulutku</u>	terasa kering
	Topical (S)	
	Theme	Rheme

Figure 8: **Zero variation in Subjects as Topical Theme** (Datum 9)

Text 1 is the declarative clause in which noun phrase, a subject, functions as theme. Both texts are classified as simple clause and have subjects as the topical theme elements. The structure of themes in both texts is the same. ‘**My mouth**’ is translated into ‘**mulutku**’ which is also noun phrase. Zero variation in Datum 10 is because the structure of Text 1 is simple and in BI, such structure is common as well. Theme in both simple clauses is simple theme.

a. Themes in Re-iterated Subject

The data of the research reveal that some sentences have re-iterated subjects. In conversation of English or BI, it is common that subject of a clause is mentioned twice or repeated. It is usually uttered to give the stress and confirmation of the subject. In this case, the theme analyzed is only the first mentioned subject. The example of re-iterated subject is as follows:

Text 1:	<u>Fili</u> ,	<u>kili</u> ,	she went and messed herself all over now again.
Text 2:	<u>Fili</u> ,	<u>kili</u> ,	dia buang air lagi!
	Interpersonal (Voc)	Topical (S)	
	Theme		Rheme

Figure 9: **Zero variation in Re-iterated Subject** (Datum 23)

In Text 1 the subjects are repeated ‘Apple’ and ‘she’ while in Text 2 they are ‘Apple’ and ‘dia’. The rhemes of both of course can be analysed their thematic structures once more, but the researcher is consistent to analyse only the first mentioned subjects as a theme. Because the pattern of Text 1 is also common in Text 2, the theme variation is zero. In contrast with Figure 18, the themes in Figure 19 are multiple themes as two elements serve as theme, vocative and subject, but the clauses are still simple.

The order of interpersonal + topical theme is the combination of interpersonal elements like vocative, modal adjunct, finite verbal operator and WH-interrogative plus subject or predicator. Below is the example of modal adjunct + subject.

Text 1:	<u>I hope</u>	<u>I</u>	haven’t disappointed you.
Text 2:	<u>Kuharap</u>	<u>aku</u>	tak kecewakan ibu.
	Interpersonal (mod)	Topical (S)	
	Theme		Rheme

Figure 10: **Zero variation of Multiple Theme in the Order of Modal Adjunct + Subject** (Datum 30)

The expression ‘I hope’ is interpersonal element of modal adjunct that expresses the modality of desirability. The expression ‘I hope’ functions as an interpersonal theme. However, it also has its own thematic structure that ‘I’ employ as a theme and ‘hope’

as a rheme. In BI, the expression 'kuharap' is categorized as modal adjunct as well and also can be analyzed as theme + rheme which 'ku' as the short form of the pronoun 'aku', as a theme and 'harap' as a rheme. In this research, these kinds of modal adjuncts are only analyzed once, as interpersonal theme.

The combination of interpersonal themes elements can also occur in one sentence. In the data, the combination is in the pattern of vocative + modal adjunct. The evidence of the combination is as follows:

Text 1:	<u>Erebor.</u>	<u>I'm afraid</u>	<u>she</u>	's gonna died.
Text 2:	<u>Erebor.</u>	<u>sepertinya</u>	<u>istimu</u>	akan meninggal.
	Interpersonal (voc)	Interpersonal (mod)	Topical (S)	
	Theme			Rheme

Figure 11: **Zero Variation of Multiple Themes in the Order of Vocative + Modal Adjunct + Subject** (Datum 39)

Text 1 is the combination of vocative, modal adjunct + subject. "Thomas" is a vocative in both texts. Both expressions 'I'm afraid' and 'sepertinya' are modal adjuncts and the topical theme elements are subjects. The similar structure of such sentence makes the variation zero.

Other element of interpersonal theme is finite verbal operator. This element is usually found in yes/no interrogative if the speaker wants to know information of polarity (yes or no) and in imperatives if negative. To make themes unmarked in negative imperatives, the order of themes should be finite (interpersonal) + predicator (topical) and themes become marked if subject comes after finite. Predicator functions as theme is regularly found in imperative clauses. Finite categorization in

BI is in the scope of *aspek* (aspect) and *ingkar* (negative). The example of aspect in BI are *sudah*, *tengah*, *akan*, *sedang*, *bakal* and *masih* and the example of negative are *jangan*, *bukan* and *tidak*. The example is as follows:

Text 1:	<u>Don't</u>	<u>touch</u>	him.
Text 2:	<u>Jangan</u>	<u>sentuh</u>	dia.
	Interpersonal (fin)	Topical (S)	
	Theme		Rheme

Figure 12: **Zero Variation of Multiple Themes in the Order of Finite + Subject**
(Datum 40)

'Don't' and 'jangan' are finites in negative imperative. Both are preceding predictor which if it is preceding by subject, it becomes marked theme. Both 'touch' and 'sentuh' are predictors or verbs in a position of topical theme. The example of positive imperative is as follows:

Text 1:	<u>All right</u>	<u>dear,</u>	<u>come on.</u>
Text 2:	<u>Baiklah</u>	<u>sayang,</u>	<u>ayo.</u>
	Textual (cont)	Interpersonal (voc)	Topical (S)
	Theme		

Figure 13: **Zero Variation of Multiple Themes in the Order of Textual + Interpersonal + Topical Themes** (Datum 50)

Rheme is not found in both texts. All parts of the sentences are themes. It is in order of textual + interpersonal + topical and the elements are continuative + vocative + predictor. Apparently, both structures in Figure 24 and 25 are similar and common in the two languages.

b. Marked Themes

Zero variation which the theme selection is marked occurs in declarative clause when the element other than subject becomes a theme and in interrogative

clause when something comes before the question word also in imperative clause when subject is preceding verb. The role of marked theme in BI is similar with English. The most usual form of marked theme in declarative clause is an adverbial group functioning as adjunct in the clause and nominal group functioning as complement. The example of adverbial group (prepositional phrase) as adjunct in declarative clause is as follows:

is illustrated in Figure 27 below.

Text 1:	<u>One particular night...</u>	I was having trouble sleeping
Text 2:	<u>Satu malam tertentu,</u>	aku sulit tidur
	Topical (C)	
	Theme	Rheme

Figure 14: **Zero Variation in Marked Theme, Adverb as Adjunct**
(Datum 65)

The similar role of marked theme in both texts makes the thematic variation of both texts in the lowest rank.

2. Very Low Variation Rank (Variation 1)

Variation 1 occurs when there is only one difference from both sentences whether it is on types, elements, or numbers of theme. The variation of types of theme happens when one element of one type of theme in any text has no realization in other text. The example of Variation 1 of one different type of theme in one element is as follows:

Text 1:	<u>I thought</u>	<u>you</u>	were a monster...
	Interpersonal (mod)	Topical (S)	Rheme
	Theme		
Text 2:	<u>Aku</u>	menganggapmu sebagai monster	
	Topical (S)	Rheme	
	Theme		

Figure 15: **Variation 1, One Different Type of Theme** (Datum 84)

In Text 1, the thematic structure is interpersonal (modal adjunct) + topical (subject) while in Text 2, it is only topical as a subject ('Aku'). Modal adjunct '*I thought*' as the past form of 'I think' can be realized in '*kukira*' or '*kupikir*' in BI. The topical themes of both texts are subject. However, the theme in Text 1 is 'you' while it is 'aku' (I) in Text 2. In Text 1, the speaker (Daisy) wants to express her feeling or her opinion about Benjamin 'in my opinion before, you were a monster, but my opinion is changed now'. Comparing the meaning of Text 1 with 'I think you are a monster'/'in my own opinion, you are a monster' as a back translation from Text 2, the result is the different sense of meaning and the message.

Another variation which involves other elements of interpersonal theme are the variation in finite verbal operator, vocative and WH-interrogative. In English, finite verbal operator will appear in yes/no questions as theme element that embodies the expression of polarity. It is finite operator in English that expresses positives or negatives. In yes/no interrogative, it is put in the first position before subject. Therefore, in BI, finite operator is similar with elements called '*aspek*'. The example of the variation is:

Text 1:	<i>I mean,</i>	<i>can</i>	you	imagine that?
Text 2:	<i>Maksudku</i>		kau	bisa bayangkan itu?
	Interpersonal (mod)	Interpersonal (fin)	Topical (S)	Rheme
	Theme			

Figure 16: **Variation 1, One Different element of Same Type of Theme**
(Datum 130)

‘*I mean*’ is realized through ‘*maksudku*’ which both are modal adjuncts of interpersonal themes. In Text 2, the interpersonal is followed by topical theme ‘**kau**’ (you) as the subject while in Text 1, the yes/no interrogative is presented through finite operator ‘*can*’ which is followed by ‘**you**’ as subject. The variation of both sentences occurs in one element, finite verbal operator. In Text 1, the interrogative clause displays no questions word but only question mark at the end of the sentence. In BI, interrogative clauses can be built by question words, ‘-kah’ particle and question mark, hence, subject as a theme element in interrogatives is common. However the variation can be reduced by placing *aspek* element ‘bisakah’ (can) before subject and this pattern is highly possible. The variation in Datum 130, although it is very low, is motivated by the translator’s unawareness of the thematic constituent which is caused of limited knowledge of the related subject.

3. Low Variation Rank (Variation 2)

Variation 2 occurs when there are two differences from both texts whether those are on types of clause, theme, theme selection, elements and number of theme. In Variation 2, the differences are usually the combination of the differences of theme

element, types of theme and number of theme. Below is the example of Variation 2 of the differences of element of theme and type of theme.

Text 1 :	<u>Can</u>	<u>I</u>	do anything for you, Bilbo?
	Interpersonal (fin)	Topical (S)	
	Theme		Rheme
Text 2 :		<u>Ada yang bisa</u>	kubantu, Bilbo?
		Topical (P)	
		Theme	Rheme

Figure 17: **Variation 2, Difference in Type of Theme and Element of the Same Type of Theme** (Datum 169)

Text 1 is multiple themes of the combination of interpersonal theme (finite) + topical theme (subject) while Text 2 is a simple theme and the topical theme is predicator. The first difference is between elements in topical theme, subject and predicator. The second difference is finite verbal operator which has no realization in BI subtitles. However, English phrase ‘can I do anything for you’ is usually realized in BI into ‘*ada yang bisa kubantu*’, although it makes two variations in thematic structure. The variation occurs to maintain the naturalness of common expression in BI.

a. Difference in the Number of the Same Element and in One Element of the Same Type of Theme

To make the two variations, each of texts has one same element of theme but in the different number and one of texts has one different element of the same type of theme which has no realization in other, the example is illustrated in Figure 49 overleaf.

Text 1 :	<u>I</u>	'm sorry	<u>if</u>	<u>I</u>	offended anybody.
	Topical (S)	Rheme 1	Textual (str)	Topical (S)	Rheme 2
	Theme 1		Theme 2		
Text 2 :	<u>Aku</u>	minta maaf	<u>jika</u>	<u>ada</u>	yang tersinggung.
	Topical (S)	Rheme 1	Textual (str)	Topical (P)	Rheme 2
	Theme 1		Theme 2		

Figure 18: **Variation 2, Difference in Number of the Same Element and in One Element of the Same Type of Theme** (Datum 173)

Both texts have subject element as a theme, but in Text 1, there are two subjects (I) which are realized into subject (**aku**) and predicator (**ada**) in Text 2. Therefore, the difference is in the number of subjects and predicator element of English script which has no realization in BI subtitles. Both subject and predicator are topical theme elements.

In BI, the word '*ada*' refers to the existence of living things (person) or non living things (object, abstract thing, etc) but structurally it is categorized as predicator, hence the thematic variation between both texts is occurred. Semantically, '*ada*' is the translation of 'anybody'. The word 'anybody' is not intended to mention someone particularly, similar with '*ada*' which has meaning as something common or not particularly mention. '**jika ada** yang tersinggung' actually is the passive form of 'if I offended anybody' (if anybody is offended - *by me*- which is usually ellipsis).

The choice of theme 'I' reflects the high responsibility of the speaker. Meanwhile, changing of it into passive and putting the common object '*ada*' in the first position, in some values, shows less responsibility of act and respect. Structurally, the translation from passive form of 'if I offended anybody' is shorter than it is of active form, where in passive, the actor who becomes object – *by me*- can

be deleted. In subtitles, such practical and efficiency solution is preferable. Moreover, this form is commonly used in BI. Certainly, such action can increase the level of thematic variation but in this case, it is still tolerable because the passive form is a common pattern of such expression in BI although, actually the message is changed.

b. Difference in Element of the Same Type of Theme and Theme Selection

Each of texts has one different element of the same type of theme and the different theme selection, the example is as follows:

Text 1:	<u>There</u>	is in it, a diary.
	Topical (S)	Rheme
	Theme	
Text 2 :	<u>Di dalamnya</u>	ada buku harian
	Topical (C)	Rheme
	Theme	

Figure 19: **Variation 2, Difference in Element of the Same Type of Theme and Theme Selection** (Datum 207)

The phrase ‘**di dalamnya**’ is a prepositional phrase of adverb of place and functions as a complement in topical theme. The theme of Text 2 is a complement in declarative clause, which the choice makes it marked theme. The variation may decrease if the theme is ‘*ada*’ which is a predicator so the theme selection is unmarked. The word ‘**there**’ as an existential process in English is analyzed as a subject of topical theme although it does not carry transitivity label, besides in BI ‘*ada*’ is analyzed as a predicator and also unmarked theme in declarative clause. The translation shows translator’s unawareness of textual meanings. Although the variation is low, the messages of clauses are actually different. In Text 1, the speaker

(Daisy) stresses on the existence of something, a diary in a suitcase while Text 2 stresses on the place of something being kept, the suitcase.

In Text 1, the object is mentioned in the last, the translator has two options to treat this ungrammatical pattern, by keeping it or changing the pattern. The choice to change the form is highly recommended as the ungrammatical pattern will be odd and unnatural in BI. To reduce the variation, the possible translation is '*ada diary di dalamnya*'.

4. Medium Variation Rank (Variation 3)

Variation 3 occurs when there are three differences from both sentences whether those are on the types of clause, theme selection, types of theme, elements of or numbers of theme.

a. Difference in the Type of Clause, Theme Selection and Element of Theme

Both texts have different types of clause, one different element of theme and the different theme selection. Thus, there are three variations of both texts. The example is as follows:

Text 1 :	What	's a matter?
	Topical (C)	Rheme 1
	Theme 1	
Text 2 :	<u>Kenapa?</u>	
	No thematic realization	

Figure 20: **Variation 3, Difference in the Type of Clause, Theme Selection and Element of Theme** (Datum 251)

The difference of the thematic structure analysis of question words in English and BI increases the variation of both texts. Text 1 is a simple clause while Text 2 is a minor clause because it is only built by a single constituent that does not contribute to any topical elements, those are subject, predicator or complement. If minor clause is theme-less, it has no theme selection. The variation may be reduced by translating the clause into ‘ada apa?’

b. Difference in the Type of Clause, Number and Element of the Same Type of Theme

Both texts have different types of clause, and different number and element of one theme whether on the same or different types. The example of these variations is as follows:

Text 1 :	<u>That</u>	's right,	<u>it</u>	's cold.	
	Topical (S)	Rheme 1	Topical (S)	Rheme 2	
	Theme 1		Theme 2		
Text 2 :	<u>Sangat dingin</u>		sekali.		
	Topical (P)	Rheme 1			
	Theme 1				

Figure 21: **Variation 3, Difference in the Type of Clause, Number and Element of the Same Type of Theme** (Datum 265)

In Text 2, the topical theme element is predicator where in BI such declarative clause is commonly used to express the speaker's feeling. In BI, the omission of subject is common, if a subject is known by speaker and listener. Declarative sentences beginning with verbs are often heard in daily conversation. However,

sometimes, listener may be confused with who/what the subject is and it is solved by asking the speaker who/what s/he intended as a subject.

Text 1 is a compound clause so it has two subjects as topical theme element. Therefore, the variations are, the different of clause choice, elements and number of topical theme, where Text 1 has two subjects and Text 2 has one predicator. The first clause ‘That’s right’ is untranslated in Text 2. The clause may be unnoticed or intently ignored because it gives slightly effect to the sentence. The variation can be reduced by translating the first clause into ‘*itu benar*’, or translated it into ‘*ya*’ or ‘*begitulah*’, on the contrary, the last two options can increase the variation of the theme although the meaning does not changed.

c. Difference in the Type of Clause and Two Different Elements

Both texts have different types of clause, and two different elements of theme whether on the same or different types. The example of these variations is as follows:

Text 1 :	<u>Mercy,</u>	<u>I</u>	'll be right there.
	Textual (cont)	Topical (S)	Rheme
	Theme 1		
Text 2 :	Sabar!	<u>Aku</u>	segera kesana.
	Topical (P)	Topical (S)	Rheme 2
	Theme 1	Theme 2	

Figure 22: **Variation 3, Difference in the Type of Clause and Two Different Elements** (Datum 267)

Text 1 is a simple clause having multiple themes in the order of “textual + topical theme”. The textual element is continuative and the topical element is subject. ‘Mercy’ is realized through ‘sabar’ in the form of imperative. To eliminate the

variation, ‘mercy’ actually will be more accurate if it is translated into ‘ampun’ in BI and both share the same thematic element, as a continuative. The choice to translate ‘mercy’ into imperative clause ‘sabar’ makes two variations occurred because ‘sabar’ is analyzed as topical theme, a predicator in imperative clause. This also makes Text 2 become complex clause as it has two topical elements.

The expression ‘mercy’ is actually a response like ‘great’ in a dialog and plays a textual function. The variation occurs because ‘mercy’ is inappropriately realized as imperative clause ‘sabar’ (Be patient!) and has meaning ‘ I want you to be patient’ whereas in Text 1 ‘mercy’ is a response that showing displeasure and upset the speaker’s feeling about something. In the movie, it shows that Queenie is facing the baby, alone in her room, looks very confused, while everyone outside keeps shouting her name and comes to her with troubles as if she has no time even to think. The variation shows the misinterpretation of meaning by the translator of the text.

5. High Variation Rank (Variation 4)

Variation 4 occurs when there are four differences from both texts whether it is on the types of clause, theme selection, types of theme, elements of theme or number of theme.

Difference in the Type of Clause, Three Elements of Theme

Both texts have the different type of clause and three different elements whether in the same or different type of theme. The example of the variation is as follows:

Text 1 :	<u>How</u>	I can be a father	<u>when</u>	<u>I</u>	grow to another direction?
	Topical (C)	Rheme 1	Textual (str)	Topical (S)	Rheme 2
	Theme 1		Theme 2		
Text 2 :	<u>Bagaimana</u>	<u>aku</u>	bisa menjadi ayah yang baik?		
	Interpersonal (WH)	Topical (S)	Rheme		
	Theme				

Figure 23: **Variation 4, Difference in the Type of Clause, Three Elements of Theme** (Datum 273)

The variation occurs because of the different type of clause and the different analysis of thematic element of WH-interrogative 'how' and 'bagaimana'. Text 1 is complex clause (hypotactic clause complexes) which has conjunction to link the main clause to the subordinate clause. As the translator translates it into simple clause as single interrogative clause, the omission of subordinate conjunction occurs. The difference of clause choice, the omission of structural element, and two different elements of WH-interrogative which one is topical and another interpersonal create four variations between both texts. The translator also paraphrases Text 1 and only includes the core of message of Text 1. It is due to subtitles demand and meaning purpose.

6. Very High Variation Rank (Variation 5)

Variation 5 occurs when there are five differences from both sentences whether those are on the types of clause, theme selection, types of theme, elements of theme or number of theme. There are two number of Variation 5 in the data analysis, and each of them has individual kind of variation.

a. Difference in the Type of Clause, Theme Selection, One Different Number of the same Element, and Two Different Numbers and Elements of Themes

Both texts have the different type of clause and theme selection, the difference in number and element of topical theme, and a different number of textual theme element. The evidence is illustrated in Figure 83.

Text 1 :	<u>But</u>	<u>when</u>	<u>it</u>	comes to the end...	<u>You</u>	have to let go
	Textual (str)	Textual (str)	Topical (S)		Topical (S)	
	Theme 1			Rheme 1	Theme 2	Rheme 2
Text 2 :	<u>Tapi</u>	<u>pada akhirnya</u>	kau harus merelakannya.			
	Textual (str)	Topical (C)				
	Theme		Rheme			

Figure 24: **Variation 5, Difference in the Type of Clause, Theme Selection, One Different Number of the same Element, and Two Different Numbers and Elements of Themes (Datum 391)**

Text 1 is a complex clause while Text 2 is a simple clause. Text 1 is an independent hypotactic clause which consists of a main clause and dependent clause. Each clause has individual thematic analysis which topical themes are 'it' and 'you'. Besides, in Text 2, the theme is prepositional phrase functioning as circumstantial adjunct which makes the marked theme choice. Text 1 has two textual elements while Text 2 only has one. The variation occurs because the translator paraphrases the first clause, 'But, when it comes to the end' into 'tapi, pada akhirnya', where both share same message only in different grammatical structure. The expression in Text 2 is a common natural expression in BI. The subtitles factors also encourage the paraphrasing.

b. Difference in the Type of Clause and Theme Selection, Two Different Elements, and Difference in the Number of Element

Both texts have the different type of clause and theme selection, the difference in the number and element of topical theme, and a textual theme element in English script which has no realization in BI subtitles. In Figure 82, Text 1 has two subjects 'let's' and 'we', and Text 2 only has a complement 'sekarang'. As a complex clause (hypotactic clause complexes), Text 1 has a structural element as a connector between main clause and subordinate clause.

Text 1 :	<u>Let'</u>	<u>s</u> see	<u>if</u>	<u>we</u>	can find something else for you to do.
	Topical (S)	Rheme 1	Textual (str)	Topical (S)	Rheme 2
	Theme 1		Theme 2		
Text 2 :	<u>Sekarang</u>	ayo kita cari kegiatan untukmu, mau?			
	Topical (C)	Rheme 1			
	Theme 1				

Figure 25: **Variation 5, Difference in the Type of Clause and Theme Selection, Two Different Elements, and Difference in the Number of Element** (Datum 436)

In Imperative 'let's' in Figure 84, 'let' particle is analyzed as subject in topical theme and it is unmarked choice of theme. Here, the variation is unavoidable because of the difference of grammatical structure of both languages.

7. The Highest Variation Rank (Variation 6)

Highest variation is the clause of T1 has no lingual expression of T2. In the table of result analysis, there are 13 units of analysis or 0.99%, which belong to highest variation (6). It means that there is no realization of source text into target text. However, the highest degree variation only occurs when the source text has

thematic structure and there is no realization in the target text.

Example:

Datum	T1	T2
143	Heh, heh.	No clause realization
222	Not in the slightest.	No clause realization
268	Those are my pri--!	No clause realization

8. Intrinsic and Extrinsic Motivating Factors

a. Intrinsic Motivating Factors

The intrinsic factors motivate the occurrence of thematic variation of Text 1 and Text 2 are intra-textual and subtitle factors. The intra-textual factors is the factor of language in the text itself such cohesion, coherence, grammar, genre, register and the content of the text like phonology and expression. In the data, the intra-textual factor that gives much contribution to the variation is grammar, beside other factors although in a small number, motivate the variation as well. The naturalness of language becomes the considerations in subtitles that also encouraging the variation. The subtitles factors definitely motivate the occurrence of the thematic variation of both texts since the research involves subtitles. The subtitle factors motivating the variation are such the number of words in a scene, the changing of scene, audience reading speed and limited spatial and temporal location.

The evidence of subtitles factors in the text is in Table 13 and the evidence of intra-textual factors in the text is in Table 14.

Table 27: The Subtitles Factors

Subtitles Factors	Data No.	Scene Duration	ST: English Script	Degree of Variation
			TT: Bahasa Indonesia Subtitles	
limited spatial and temporal duration	254	28:30-28:33	You'd think more people would recognize a badger when they saw one	6
			Biasanya orang mengenali musang dengan mudah.	
the rapid changing of scene	277	37:35-37:38	These are not the kinds of questions you should be asking.	4
			Tak seharusnya kau tanya ini.	
audience reading speed	281	01:03:31-01:03:35	But that's crazy, no one has ever taken that castle.	3
			Gila, istana itu tak pernah takluk	

Table 28: The Intra-textual Factors

Intra-textual Factors	Data No.	ST: English Script	Degree of Variation
		TT: Bahasa Indonesia Subtitles	
Grammar: Sentence Type/Clause Complexes	254	You'd think more people would recognize a badger when they saw one	6
		Biasanya orang mengenali musang dengan mudah.	
Ellipsis on subject	391	But when it comes to end, you have to let go.	5
		Tapi pada akhirnya kau harus merelakannya.	
Naturalness	265	That's right, it's cold	3
		Dingin sekali.	

b. Extrinsic Motivating Factors

Extrinsic motivating factors are the external factors motivating the existence of variations in Text 1 and Text 2. These factors are intertextual context, situational context, cultural, ideological and religious value. The most influence factors to the variation of the texts are situational factors, followed by cultural factor. The remaining give only slight contribution to the variation of both texts.

1) Context of situation

Language only becomes intelligible when it places within its context. There are three aspects in any situation that have linguistics consequences : field (what the language being used to talk about in the movie), the tenor (what the language role is playing in the interaction in the movie), and the mode (what is the role relationship between the characters in the movie). These three variables are also called register variables. The context of situation between the movie and the audience in Text 1 and Text 2 is different. it can be illustrated generally in the Table 15.

Table 29: General Situation of Text 1 and Text 2

Text 1		Text 2	
Field :	English movie	Field :	English movie for Indonesia
Mode :	Spoken English	Mode :	Written BI subtitles
Tenor :	General audiences	Tenor :	Indonesian audiences

- **Explanation of Context of Situation of Text 1**

a) Field

The story is set in Middle-earth sixty years before *The Lord of the Rings*, and portions of the film are adapted from the appendices to Tolkien's *The Return of the King* novel. *An Unexpected Journey* tells the tale of the hobbit Bilbo Baggins (Martin Freeman), who is convinced by the wizard Gandalf (Ian McKellen) to accompany thirteen dwarves led by Thorin Oakenshield (Richard Armitage) on a quest across Middle-earth to reclaim the Lonely Mountain from Smaug the dragon.

b) Tenor

Tenor is about the role relationship between the interactants. The interactants in the movie actually is the script writer, J. R. R. Tolkien, which the script is played by the actors in the movie and the audiences. There is no contact between the script writer and most audiences, assuming that in doing his script, Tolkien consulted to some people whose prospect as the audience of the movie. Moreover, as the Hollywood movie designing to be watched by people around the world, Tolkien may put this into consideration, so the language or story should be universal.

c) Mode

Mode is related to the media that tells the story. In this research the mode of the story is the production house that made this movie, i.e. Warner Bross. The movie is spoken in English. *The Hobbit: An Unexpected Journey* is a 2012 epic fantasy

adventure film directed by Peter Jackson. It is the first of a three-part film adaptation of the 1937 novel *The Hobbit* by J. R. R. Tolkien, to be followed by *The Desolation of Smaug* and *There and Back Again*, due for theatrical release in 2013 and 2014, respectively. The three films together will act as prequels to Jackson's *Lord of the Rings* film trilogy. Therefore, there is a significant difference with the changing of English style when people speak in a century period and it is noticed in the movie.

Since in the movie the audiences' interruption is zero, therefore, with that directional communication, it should be able to deliver the truly message of the movie or simply gives a freedom to the audiences to interpret the message by their own. However, audiences' background will influence how they accept and judge the movie. The CD is provided with the making of movie in the last part, especially the special effect and make up technique, so, the audiences may know how hard and elaborate process that it is going through until finally reach the market and the audiences.

- Explanation of Context of Situation Text 2

a) Field

The field of Text 2, *Unexpected Journey* tells the tale of the hobbit Bilbo Baggins (Martin Freeman), who is convinced by the wizard Gandalf (Ian McKellen) to accompany thirteen dwarves led by Thorin Oakenshield (Richard Armitage) on a quest across Middle-earth to reclaim the Lonely Mountain from Smaug the dragon.

b) Tenor

The people who involve in Text 2 are the translator and Indonesian audiences. The translator has to provide good subtitles of the movie in Bahasa Indonesia to the audiences where they have an opportunity to listen the dialogue in English as well. The target audience of the movie is adult. In Indonesia, although the status of English is still foreign language, many people are familiar with the language. However, many people remain strange with English as well. The subtitles should be helpful and not disturbing the audiences in watching the movie, for instance, the subtitles are bad while the audiences notice the mistake it made. This is should be the translator's concern.

c) Mode

The mode of Text 2 is the same as Text 1 plus subtitles. In the VCD, it is mentioned the released date (December 14th 2012), the serial number and no translator name is mentioned in the VCD. The changing of English language style in the movie fails to capture in the subtitles. However, the subtitles are very communicative and less disturbing.

2) The cultural value (genre)

The culture value in the analysis is focused on the function of the movie itself in the society. Since the function of the original movie script and the *Bahasa Indonesia* subtitles is different, therefore the culture value is also different. It can be illustrated from the data analysis in the table below.

Tabel 30 : Illustrated sentences register the culture value

151	ST	<u>You</u> 've changed, and not entirely for the better, Bilbo Baggins.
	TT	<u>Kau</u> berubah dan tak berubah lebih baik, Bilbo Baggins.
186	ST	<u>He</u> said there'd be food and lots of it.
	TT	<u>Ada</u> waktu untuk itu.
222	ST	Not in the slightest.
	TT	No clause realization

In the TT the creator just continues the idea from the original movie script. He/she exactly realizes into the TT. There is something missing and addition from the story that was contained by the ST. Therefore, many messages that lie behind the story in the ST cannot be transferred in the TT such as critic, condition of society, parish system, etc, because the translator has replaced it.

CHAPTER V

CONCLUSION, SUGGESTIONS AND IMPLICATIONS

A. Conclusion

The conclusion of this research is drawn based on the results of the data analysis. Its presentation is in line with the research problem formulation. Based on the previous discussion, general conclusions can be drawn.

1. The Description of the Textual Meaning Breadth Variation of Movie Texts *The Hobbit: An Unexpected Journey* Represented in Thematic Variations

The highest variation of textual meaning breadth variation of the movie represented in thematic variation is Variation 0 (94.9%), the medium variation is Variation 1 (2.37 %), and the lowest is Variation 4 (0.14%). The findings explain that the variation of both texts is in lowest rank meaning that the thematic variations of both texts are highly similar because the thematic structures of both languages are close. It also indicates that the translator in doing subtitles, consciously or not, consider the first part of clause as the departure of message. However, the variations still occur and more than 50 % of the whole data. The thematic variation degrees of both texts determine their textual meaning breadth, whether the higher degree is in Text 1, in Text 2 or both texts sharing the same degree. It means that the textual meaning breadth represented in thematic variations of Text 1 and Text 2 are similar in types, elements and numbers. This indicates two points. The textual meaning elements of both texts are highly

similar and the translator considers them in doing subtitles. However, the occurrence of more than 60% variations confirms the existence of slight different of thematic structure of both languages and the factors motivating it. Moreover, the global overall variation of the data is in the rank of Variation 1 representing the lower rank variation. The highest percentage of theme shown in both texts is topical theme, 90.50% in Text 1 and 90.52% in Text 2. Those themes are mostly marked theme, 61.79% in Text 1 and 62.28% in Text 2. It means that both texts dominant not use subject to declare the themes and this is very common in daily conversation. This finding affirms that the script writer considers the naturalness of English conversation in the movie. While in BI subtitles, this proves two related facts. First, the translator generally maintains the English conversational style in doing BI subtitles. Second, since the thematic structures of both languages are close, it means he also considers the subject as commonly used theme element in BI spoken language. Although in real daily conversation, the absent of subject is very common but the conversation style in movie subtitles is different. The style is known as the translation language style which is actually unnatural to be spoken in real daily conversation. However, this style has become very common where the audiences will feel uncomfortable if the subtitles' style is 'very Indonesian'. This shows that this style is widely accepted.

2. The Explanation of Contextual Factors Motivating the Occurrence of the Textual Meaning Breadth Variations

The variations of textual meaning breadth represented in thematic variation are motivated by intrinsic and extrinsic factors. The intrinsic factors

motivating the variations are intra-textual factors and subtitles factors. The intra-textual factors cover the choice of references, the choice of using expressions, the conversational structures, the genre, the grammatical complexity (clause complexes, ellipsed subjects, and clauses mood), the different theme role and naturalness of language. The subtitles factors include the limited spatial and temporal duration, the rapid changing of scene and the consideration of audience reading speed. The extrinsic factors motivating the variations are the context of culture and situation. The context of culture is an abstract value of the culture between two contexts, English and Indonesia. The prominent aspect of English culture is still shown in the subtitles as it is a part of the movie. Meanwhile, Indonesian culture is inserted in the subtitles as well, as the audiences of the movie are Indonesian people. For instance, it occurs in the politeness way to address the elder people that the subject 'you' if it is used to call parents is translated into '*kamu*' in the subtitles. To stage what the texts experience to achieve the purpose of interaction is describing in genre. The genre of the movie is narrative. The context of situations of both texts is described in field, mode and tenor. The field of both texts is the English movie of a unusual man life journey. The mode of Text 1 is spoken English language in the movie screen by actors which is based on script by the script writer and in Text 2 it is written BI subtitles by translator. The tenor of Text 1 is the movie (the script writer) and global audiences and in Text 2, the translator and Indonesian audiences.

B. Suggestions

Related to the research, some suggestions are given to some parties. They are students of English Education Department, other translators, other researchers, and language teachers and lecturers.

1. Students of English Education Department

As students of English Education Department are expected to have a good skill of English, they should master the knowledge of language. Both micro and macro elements of language are mutually important. They should be able to notice and recognize the thematic elements in English language study, especially in linguistics. The comprehension of thematic structure can help them in studying grammar, reading comprehension and writing. Practically, the knowledge is useful when they become a teacher or lecturer, a translator, an interpreter and any kind of profession in other field that involves English language.

2. Other Translators

Theme element is micro element in the language that sometime translators do not concern. To increase the quality of the subtitles and to reduce the audiences' frustration when the subtitles is different from the movie, the translators should be more concerned with this element as it is the departure of messages, together with some other micro elements and learn more knowledge about language. Thematic structure of one language can be different of another, thus they translators should be aware of it as well.

3. Other Researchers

This research focuses on the textual meaning breadth variation represented in thematic variation. Other researchers can do a similar research of theme in different texts and contexts, such classroom interaction, instructional language, students' writing, radio, poems, novel, etc. The research of other textual meaning, can be conducted in information structure. In textual meaning scope, the researchers can also explore the information structure and its relation to thematic structure. The wider research of thematic variation that involves deeper analysis of the thematic structure of a text also can be done by the researchers.

4. Language Teachers and Lecturers

The knowledge of textual meaning and grammar also can be useful for language teaching, thus the teachers and lecturers should know both of them. The knowledge can be useful in instructional activities such as language classroom in order to state the point of the message clearly. The theme is particularly valuable in the teaching of reading, literature and poem, especially when the materials are rich of information. The element also should be included in teaching writing, grammar, linguistics and translation.

C. Implications

The research of textual meaning has valuable implication for English language teaching. It can give some opportunities in language classroom, reading, writing, speaking, listening and grammar teaching. The knowledge of textual

grammar is useful to both teachers and students in teaching and learning English language. The knowledge gives a lot of opportunities in practice, not only for teacher but also for lecturers. The teaching of textual grammar of theme can be inserted in teaching four skills.

A focus on textual meanings can have immediate results in the language classroom. The awareness of theme element in instructional activities or language classroom can ease teacher to assert his point. The right chosen theme also can ease the students to catch teacher's point. Teacher can guide students to supply the missing meaning or information in classroom interaction by playing thematic role. Teacher can ask for participant in theme position by saying 'who' and he can ask for circumstance of time as marked theme by saying 'when'.

An understanding of theme can increase the comprehensible input accessible to students, especially when they work with written language. In teaching reading, when student are working with information-rich text in the subject areas of formal education, the theme knowledge can help them to comprehend the reading materials. Students can uncover the way information is organized in the text by identifying the theme. They can use highlighting technique to discover every theme in every clause to find out the theme development in the text. Following a study of themes in the text, they can look through the remainder part of themes, the rhemes to discover the point of the text.

In teaching writing, theme and rheme can be used to organize experiential and interpersonal meanings in structuring written texts. Theme and rheme organisation can sign different types of texts. If students have explored

how pattern of theme and rheme enable the organization of different types of texts, they can consciously and strategically use this knowledge to organize their own texts more effectively. The quality of writing can be improved by giving more attention to the thematic progression of topical theme in the text. Teachers can use model to illustrate the basic patterns of thematic progression, then students can apply these patterns to their own writing. The ability to control the using of textual themes in writing enable students to express their opinion and point of view more structurally and achieve their purpose effectively.

In speaking, the knowledge of theme can help students in producing effective speaking on their purpose. The knowledge of topical theme can help students to state their ideas effectively and clearly in spoken interaction. They can provide the information they intended to listeners. Textual themes can be used in turn taking or relate the next point to the previous one. Learning how to manage interpersonal themes is important for students to know how to manage spoken interaction. Learning to manage the relationship of mood and theme is central to effective participation in spoken interaction. Teachers can use their knowledge of mood and theme in guided practice activities and structured role plays. Being able to control the expression of mood through textual grammar greatly enhances students' ability to organize the language, for example, they aware of the difference between face-to-face spoken interaction and spoken interaction on the telephone. Students can practice using intonation to highlight the textual grammar of the message, for example the new information in the rhemes of their clause.

In listening, the theme also plays important role. When students recognize the topical theme in the text, it enables them to know the information of the text. They can know how the speakers' feelings by identifying the interpersonal themes. The knowledge of textual theme can help students in linking the clause into the next or previous one. Recognizing the intonations of the speaker can gain an opportunity for students to catch the new information. Understanding the textual grammar enable them to reveal the meaning or the message of the text more easily.

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APPENDIX

No. Data Analysis		TEXTUAL MEANING BREADTH																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																						
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		Clause			Textual Theme			Interpersonal Theme			Topical Theme			Theme Selecti on		S D	DD		Degree of Variation: 0= Lowest; 1= Very Low; 2= Low; 3= Medium; 4= High; 5= Very High; 6= Highest																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																					
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1.	My dear Frodo.	√												√				√	√			√						
	Sayangku, Frodo	√												√				√				√						
2.	You asked me once.	√												√				√	√			√						
	Kau pernah bertanya padaku	√												√				√				√						
3.	if I had told you everything there was to know about my adventures.	√						√						√				√		√			√					
	Apa aku telah menceritakan segalanya tentang petualanganku.	√												√				√					√					
4.	And while I can honestly say I have told you the truth		√					√						√				√		√				√				
	Sejujurnya aku telah menceritakan kebenarannya padamu	√												√				√						√				
5.	I may not have told you all of it.	√												√				√	√			√						
	Tapi aku tak menceritakan semuanya.	√												√				√					√					
6.	I am old now, Frodo.	√								√				√				√	√			√						
	Sekarang aku sudah tua, Frodo.	√								√				√				√					√					
7.	I'm not the same Hobbit I once was.		√											√				√		√			√					
	Aku bukanlah Hobbit seperti dulu.	√												√				√						√				
8.	I think it is time for you to know what really happened.	√												√				√	√			√						
	Kurasa sudah waktunya bagimu untuk mengetahui apa yang sebenarnya terjadi.	√												√				√					√					
9.	My mouth full of cotton	√												√				√	√			√						
	Mulutku terasa kering	√												√				√					√					
10.	There was the city of Dale.	√														√	√		√			√						
	Disana ada Kota yang bernama Dale.	√														√	√						√					
11.	Its markets known far and wide.	√												√				√	√			√						
	Pasarnya dikenal di penjuru dunia.	√												√				√					√					

No. Data Analysis		TEXTUAL MEANING BREADTH																								
		THEMATIC STUCTURE REALIZATION															VARIATION									
		Clause			Textual Theme			Interpersonal Theme			Topical Theme			Theme Selecti on		S D	DD		Degree of Variation: 0= Lowest; 1= Very Low; 2= Low; 3= Medium; 4= High; 5= Very High; 6= Highest							
																	HD									
		Text 1 (above): English text sentence																								
Text 2 (below): Bahasa Indonesia text sentence		simple	complex	Minor	continuity	structural	conjunctive	vocative	mod	finite	WH-intr	participant	process	Circumstan	marked	un-marked	SE = TE	SE	TE	0	1	2	3	4	5	6

12.	Full of the bounties of vine and vale.	√												√	√		√			√						
	Penuh akan barang dan anggur terbaik.	√												√	√											
13.	Peaceful and prosperous.			√											√		√			√						
	Damai dan sejahtera.			√											√											
14.	For this city lay before the doors of the greatest kingdom in Middle-earth, Erebor.	√										√				√	√									
	Kota ini terletak di depan pintu kerajaan Agung di Dunia-Tengah, Erebor.	√										√				√				√						
15.	Stronghold of Thror, King Under the Mountain.		√									√				√	√									
	Dipimpin Thror, raja Dibawah Gunung.		√									√				√				√						
16.	Mightiest of the Dwarf Lords.	√										√				√	√			√						
	Raja dari semua kaum Kurcaci.	√										√				√										
17.	Thror ruled with utter surety	√										√				√	√			√						
	Thror memerintah dengan penuh keyakinan.	√										√				√										
18.	never doubting his house would endure	√												√	√		√			√						
	Selalu yakin bahwa Kerajaannya akan bertahan.	√												√	√											
19.	for his line lay secure in the lives of his son and grandson.	√												√	√		√			√						
	Dan kepemimpinannya Akan diteruskan puteranya dan juga cucu-nya.	√												√	√											
20.	Ah, Frodo. Erebor.			√				√						√	√		√			√						
	Ah, Frodo. Erebor.			√				√						√	√											
21.	Built deep within the mountain itself	√												√	√		√			√						
	Dibangun di dalam Gunung itu sendiri.	√												√	√											
22.	The beauty of this fortress city was legend.	√										√				√	√			√						
	Keindahan Kota Benteng ini telah melegenda.	√										√				√										

No. Data Analysis		TEXTUAL MEANING BREADTH																								
		THEMATIC STRUCTURE REALIZATION														VARIATION										
		Clause			Textual Theme			Interpersonal Theme			Topical Theme			Theme Selection		S D	DD		Degree of Variation: 0= Lowest; 1= Very Low; 2= Low; 3= Medium; 4= High; 5= Very High; 6= Highest							
	HD																									
	Text 1 (above): English text sentence		simple	complex	Minor	continuity	structural	conjunctive	vocative	mod	finite	WH-intr	participant	process	Circumstantial	marked	un-marked	SE = TE	SE	TE	0	1	2	3	4	5
Text 2 (below): Bahasa Indonesia text sentence																										

23.	Fili, Kili, she went and messed herself all over now again.	✓					✓					✓			✓	✓		✓						
	Fili, Kili dia buang air lagi!	✓					✓					✓			✓									
24.	The skill of the Dwarves was unequaled.	✓										✓			✓	✓		✓						
	Keahlian para Kurcaci tak tertandingi.	✓										✓			✓									
25.	fashioning objects of great beauty out of diamond, emerald, ruby and sapphire.	✓											✓		✓	✓		✓						
	Membuat benda yang begitu indah dari permata, emerald, ruby dan safir.	✓											✓		✓									
26.	Ever they delved deeper, down into the dark.	✓										✓			✓	✓		✓						
	Mereka menambang semakin dalam, terus ke dalam kegelapan.	✓										✓			✓									
27.	And that is where they found it.	✓										✓			✓	✓		✓						
	Dan disanalah mereka menemukannya.	✓										✓			✓									
28.	The Arkenstone.							✓							✓	✓		✓						
	Arkenstone.							✓							✓									
29.	Thror named it "The King's Jewel."	✓										✓			✓	✓		✓						
	Thror memberinya nama "Permata Raja."	✓										✓			✓									
30.	I hope I haven't disappointed you.	✓							✓			✓			✓	✓		✓						
	Kuharap aku tak kecewakan ibu.	✓							✓			✓			✓									
31.	All would pay homage to him.	✓										✓			✓	✓		✓						
	Semua Orang datang menghormatinya.	✓										✓			✓									
32.	Even the great Elven King, Thranduil.	✓											✓		✓	✓		✓						
	Termasuk Raja Peri nan Agung, Thranduil.	✓											✓		✓									
33.	But the years of peace and plenty were not to last.	✓				✓							✓		✓	✓		✓						
	Tapi tahun - tahun kedamaian dan kekayaan itu tak berlangsung lama.	✓				✓							✓		✓									
34.	Slowly the days turned sour and the watchful nights closed in.	✓											✓		✓			✓						

No. Data Analysis		TEXTUAL MEANING BREADTH																								
		THEMATIC STUCTURE REALIZATION														VARIATION										
		Clause			Textual Theme			Interpersonal Theme			Topical Theme			Theme Selecti on		S D	DD		Degree of Variation: 0= Lowest; 1= Very Low; 2= Low; 3= Medium; 4= High; 5= Very High; 6= Highest							
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		Text 1 (above): English text sentence																								
Text 2 (below): Bahasa Indonesia text sentence		simple	complex	Minor	continuity	structural	conjunctive	vocative	mod	finite	WH-intr	participant	process	Circumstan	marked	un-marked	SE = TE	SE	TE	0	1	2	3	4	5	6

	Perlahan, hari semakin kelam dan malam yang mencekam mendekat.	√												√	√													
35.	Thror's love of gold had grown too fierce.	√												√	√		√											
	Kecintaan Thror akan emas mulai tumbuh besar.	√												√	√				√									
36.	A sickness had begun to grow within him.	√												√	√		√											
	Keserakahan mulai menjalari dirinya.	√												√	√				√									
37.	It was a sickness of the mind.	√													√	√				√								
	Dan pemikirannya mulai tidak waras.	√				√									√	√												
38.	And where sickness thrives bad things will follow.	√				√									√	√				√								
	Dimana keserakahan merajalela hal buruk akan mengikutinya.	√													√	√												
39.	Erebor, I'm afraid she's gonna died	√								√	√			√				√	√									
	Erebor, Sepertinya istrinya akan meninggal.	√								√	√			√				√										
40.	Don't touch him.	√										√		√				√	√	√								
	Jangan sentuh dia.	√										√		√				√										
41.	Balin, sound the alarm.	√												√				√	√	√								
	Balin, bunyikan tanda bahaya.	√												√				√										
42.	Call out the guard.	√													√	√		√	√	√								
	Panggil Penjaga !	√													√	√		√										
43.	Do it now!	√													√	√		√	√	√								
	Lakukan sekarang !	√													√	√		√										
44.	What is it?	√											√	√	√	√		√	√	√								
	Apa ini ?	√											√	√	√	√		√										
45.	Dragon.									√				√	√	√		√	√	√								
	Naga.									√				√	√	√		√										
46.	Dragon!									√				√	√	√		√	√	√								
	Naga !									√				√	√	√		√										

No. Data Analysis		TEXTUAL MEANING BREADTH																							
		THEMATIC STUCTURE REALIZATION												VARIATION											
		Clause			Textual Theme			Interpersonal Theme			Topical Theme			Theme Selection		S D	DD		Degree of Variation: 0= Lowest; 1= Very Low; 2= Low; 3= Medium; 4= High; 5= Very High; 6= Highest						
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	Text 1 (above): English text sentence																								
Text 2 (below): Bahasa Indonesia text sentence																									
	simple	complex	Minor	continuity	structural	conjunctive	vocative	mod	finite	WH-intr	participant	process	Circumstantial	marked	un-marked	SE = TE	SE	TE	0	1	2	3	4	5	6

47.	He was a firedrake from the North.	√												√				√	√			√						
	Dia datang dengan Nafas Apinya dari Utara.	√												√				√				√						
48.	Smaug had come.	√												√				√	√			√						
	Smaug telah datang.	√												√				√				√						
49.	Such wanton death was dealt that day.	√													√	√			√			√						
	Banyak kematian terjadi di hari itu.	√													√	√						√						
50.	All right dear, come on	√												√				√	√			√						
	Baiklah sayang, ayo	√												√				√				√						
51.	His eye was set on another prize.	√												√				√	√			√						
	Matanya tertuju pada hadiah lain.	√												√				√				√						
52.	For dragons covet gold with a dark and fierce desire.	√												√				√	√			√						
	Hasrat Naga akan emas begitu dalam dan kelam.	√												√				√				√						
53.	Aah!			√													√		√			√						
	Aah !			√													√					√						
54.	No!			√													√		√			√						
	Tidak !			√													√					√						
55.	Come on.			√													√		√			√						
	Cepatlah !			√													√					√						
56.	Erebor was lost.	√												√				√	√			√						
	Erebor telah jatuh.	√												√				√				√						
57.	For a dragon will guard his plunder as long as he lives.	√												√				√	√			√						
	Bagi Naga, menjaga emas jarahannya berarti mereka menjaganya selamanya.	√												√				√				√						
58.	Run for your lives!	√													√		√		√			√						
	Lari selamatkan nyawamu !	√													√		√					√						

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Text 2 (below): Bahasa Indonesia text sentence																										

59.	Ah! Help us!	√											√		√		√			√						
	Tolong kami !	√											√		√					√						
60.	Thranduil would not risk the lives of his kin	√											√			√	√			√						
	Thranduil tak mau membahayakan Kaumnya	√											√			√										
61.	against the wrath of the dragon.	√											√		√		√			√						
	Melawan kemarahan sang Naga.	√											√		√											
62.	No help came from the Elves that day nor any day since.	√											√		√		√			√						
	Tak ada bantuan Datang dari kaum Peri di hari itu atau hari semenjak itu.	√											√		√											
63.	And he never forgave and he never forgot.	√				√							√			√	√			√						
	Dan dia tak pernah memaafkan dan dia tak pernah melupakannya.	√				√							√			√										
64.	That, my dear Frodo, is where I come in.	√						√					√			√	√			√						
	Disaat itulah, sayanku, Frodo, aku ambil bagian kedalamnya.	√						√					√			√										
65.	One particular night, I was having trouble sleeping	√											√			√	√			√						
	Satu malam tertentu aku sulit tidur	√											√			√										
66.	well, it began as you might expect.	√				√									√	√		√		√						
	Itu dimulai seperti yang bisa kau duga.	√				√									√	√										
67.	In a hole in the ground there lived a Hobbit.	√													√	√		√		√						
	Di dalam sebuah Liang di tanah tinggallah seorang Hobbit.	√													√	√										
68.	Not a nasty, dirty, wet hole full of worms and oozy smells.	√													√	√		√								
	Liangnya bukan liang buruk, kotor, Basah, penuh cacing dan berbau busuk.	√													√	√				√						
69.	This was a Hobbit hole.	√											√			√	√			√						
	Liang ini Liang Hobbit.	√											√			√										
70.	And that means good food, a warm hearth and all the comforts of home.	√				√							√			√	√			√						

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71.	Thank you.			√										√	√		√			√					
	Terima kasih.			√										√	√					√					
72.	What's this?	√										√	√	√	√		√			√					
	Apa ini ?	√										√	√		√										
73.	That is private.	√										√				√	√			√					
	Ini barang pribadi,	√										√				√									
74.	Keep your sticky paws off.	√												√	√		√			√					
	menjauhlah dari sini.	√												√	√										
75.	It's not ready yet.	√												√	√		√			√					
	Ini masih belum siap.	√												√	√										
76.	Not ready for what?	√										√	√		√		√			√					
	Siap untuk apa ?	√										√	√		√										
77.	Reading.	√											√		√		√			√					
	Untuk dibaca.	√											√		√										
78.	What on earth are these?	√										√	√		√		√			√					
	Apa ini semua ?	√										√	√		√										
79.	Replies to the party invitations.	√											√		√		√			√					
	Tanggapan dari undangan pesta.	√											√		√										
80.	Ah.			√									√		√		√			√					
	Ah			√									√		√										
81.	Good gracious.			√									√		√		√			√					
	astaga			√									√		√										
82.	Is it today?	√										√	√		√		√								
	pestaanya hari ini 'kan ?	√										√	√		√					√					
83.	They all say they're coming.	√											√			√	√			√					

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	Mereka semua bilang akan datang.	√												√				√										
84.	I thought you were a monster.	√									√			√				√		√			√					
	Aku menganggapmu sebagai monster.	√												√				√										
85.	Are they, indeed?	√												√				√	√									
	Mereka ingin seperti itu ?	√												√				√										
86.	Over my dead body.	√													√			√	√				√					
	Langkahi dulu mayatku.	√													√			√										
87.	They'd probably find that quite agreeable.	√												√				√	√				√					
	Mereka menganggap itu pantas.	√												√				√										
88.	They seem to think you have tunnels overflowing with gold.	√												√				√	√				√					
	Mereka mengira kau memiliki terowongan yang penuh akan emas.	√												√				√										
89.	It was one small chest, hardly overflowing.	√													√			√	√				√					
	Itu hanyalah satu peti kecil.	√													√			√										
90.	And it still smells of Troll.	√						√							√			√	√				√					
	Dan berbau Troll pula.	√						√							√			√										
91.	What on earth are you doing?	√											√		√			√	√				√					
	Apa yang kau lakukan ?	√											√		√			√										
92.	Taking precautions.	√													√			√	√				√					
	Mengambil tindakan pencegahan.	√													√			√										
93.	You know, I caught her making off with the silverware once.		√											√				√		√					√			
	Aku pernah menangkap basah mereka mengambil perabot perak-ku.	√												√				√										
94.	Who?			√									√					√	√	√			√					
	Siapa ?			√									√					√					√					
95.	Lobelia Sackville-Baggins.									√								√	√			√						

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Text 2 (below): Bahasa Indonesia text sentence																										

	Lobelia Sackville-Baggins.							√							√											
96.	She had all my spoons stuffed in her pocket.	√										√			√		√			√						
	Kantongnya penuh akan sendok perak-ku,	√										√			√					√						
97.	Ha!			√											√		√			√						
	Ha !			√											√					√						
98.	Dreadful woman.	√										√			√		√			√						
	Wanita yang mengerikan.	√										√			√					√						
99.	Make sure you keep an eye on her after I'm When I'm	√										√			√		√			√						
	Pastikan kau selalu mengawasinya Setelah aku	√										√			√					√						
100.	When you're what?	√										√	√		√		√			√						
	Saat aku, saat aku , Saat kau apa ?	√										√	√		√					√						
101.	It's nothing.	√												√	√		√			√						
	Tak ada	√												√	√					√						
102.	Nothing.			√											√		√			√						
	tak ada.			√											√					√						
103.	You know, some people are beginning to wonder about you, Uncle.	√										√			√		√			√						
	Kau tau, beberapa orang mulai Membicarakanmu, Paman.	√										√			√					√						
104.	Huh?			√											√		√			√						
	Hah ?			√											√					√						
105.	They think you're becoming odd.	√										√			√		√			√						
	Mereka mengira kau menjadi aneh.	√										√			√					√						
106.	Odd?			√											√		√			√						
	Aneh ?			√											√					√						
107.	Oh. Hm.			√											√		√			√						
	Oh. Hm.			√											√					√						

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108.	Unsociable.			√													√		√									
	Tak bersosialisasi.			√													√											
109.	Unsociable, me?			√													√		√									
	Tak bersosialisasi ? Aku ?			√													√											
110.	Nonsense.			√													√		√									
	Omong kosong !			√													√											
111.	Be a good lad and put that on the gate.	√												√			√		√									
	Jadilah anak baik dan pasang ini di Gerbang.	√												√			√											
112.	Do you think he'll come?	√											√	√				√	√									
	Menurutmu dia akan datang ?	√											√	√				√										
113.	Who?			√									√				√		√									
	Siapa ?			√									√				√											
114.	Gandalf.									√							√		√									
	Gandalf.									√							√											
115.	Oh-ho.			√													√		√									
	Oh-ho.			√													√											
116.	He wouldn't miss a chance to let off his Whizpoppers.	√												√				√	√									
	Dia tak mau ketinggalan untuk menyalakan kembang apinya.	√												√				√										
117.	He'll give us quite a show, you'll see.		√											√				√	√									
														√				√										
	Dia akan memberikan pertunjukkan menawan, Kau akan lihat nanti.		√											√				√										
118.	Right, then. I'm off.	√							√					√				√	√									
	Baik, aku mau pergi.	√							√					√				√										
119.	Off to where?	√											√		√		√		√									

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	Pergi kemana ?	√											√	√	√													
120.	East-farthing Woods.	√												√	√	√			√									
	Hutan Tapal Batas Timur,	√												√	√	√			√									
121.	I'm going to surprise him.	√												√				√	√									
	Aku ingin mengejutkannya.	√												√				√	√									
122.	Well, go on, then.	√												√	√	√			√									
	Pergilah kalau begitu,	√												√	√	√			√									
123.	You don't want to be late.	√												√				√	√									
	Kau pasti tak ingin terlambat.	√												√				√	√									
124.	He doesn't approve of being late.	√												√				√	√									
	Dia selalu tak ingin terlambat.	√												√				√	√									
125.	Oh, no.			√													√		√									
	Oh, tidak.			√													√		√									
126.	Not that I ever was.	√							√					√				√	√									
	Tidak sepanjang ingatanku.	√						√						√				√	√									
127.	In those days, I was always on time.	√												√				√	√									
	Pada hari itu, aku selalu tepat waktu.	√												√				√	√									
128.	I was entirely respectable.	√												√				√	√									
	Aku sangat dihormati.	√												√				√	√									
129.	And nothing unexpected ever happened.	√				√									√	√			√									
	Dan tak pernah melakukan Hal Tak Terduga tak pernah sekalipun.	√				√									√	√			√									
130.	I mean, can you imagine that?	√									√	√		√				√	√		√							
	Maksudku dapat kau bayangkan itu?	√									√			√				√	√		√							
131.	What do you mean?	√											√	√				√	√		√							
	Apa maksudmu ?	√											√	√				√	√		√							

No. Data Analysis		TEXTUAL MEANING BREADTH																									
		THEMATIC STUCTURE REALIZATION																VARIATION									
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132.	Or are you simply stating that this is a morning to be good on?	√				√								√				√	√			√							
	Atau kau hanya mengatakan Ini pagi yang bagus ?	√				√								√				√	√			√							
133.	Hm?			√													√		√			√							
	Hm ?			√													√		√			√							
134.	All of them at once, I suppose.	√												√				√	√			√							
	Semuanya sekaligus, kurasa.	√												√				√	√			√							
135.	Hmm.			√													√		√			√							
	Hmm.			√													√		√			√							
136.	Can I help you?	√												√				√	√			√							
	Ada yang bisa kubantu ?	√												√				√	√			√							
137.	That remains to be seen.	√												√				√	√			√							
	Sepertinya kau pantas.	√												√				√	√			√							
138.	I'm looking for someone to share in an adventure.	√												√				√	√			√							
	Aku mencari seseorang untuk berbagi petualangan.	√												√				√	√			√							
139.	An adventure?			√													√		√			√							
	Petualangan ?			√													√		√			√							
140.	No, I don't imagine anyone west of Bree would have much interest in adventures.	√				√								√				√	√			√							
	Tidak, kurasa tak ada orang di Barat Bree yang tertarik pada petualangan.	√				√								√				√	√			√							
141.	Nasty, disturbing, uncomfortable things.	√													√	√		√	√			√							
	Hal yang kotor, buruk dan tak menyenangkan.	√													√	√		√	√			√							
142.	Make you late for dinner.	√												√				√	√			√							
	Membuatmu terlambat makan malam.	√												√				√	√			√							
143.	Heh, heh.			√													√		√			√							√
	-																												

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Text 1 (above): English text sentence																								
Text 2 (below): Bahasa Indonesia text sentence																								

144.	Mm. Huh.			√											√		√								
	Mm. Hah.			√											√				√						

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145.	Hmm.			√													√		√								
	Hmm.			√													√										
146.	Oh. Ah.			√													√		√								
	Oh. Ah.			√													√										
147.	Good morning.			√													√		√								
	Selamat pagi.			√													√										
148.	To think that I should have lived to be "good morninged"	√												√			√		√								
	Coba bayangkan, aku diberi ucapan "Selamat Pagi"	√												√			√										
149.	by Belladonna Took's son as if I were selling buttons at the door.	√													√	√			√								
	Oleh putera Belladonna Took seolah aku penjual keliling.	√													√	√											
150.	Beg your pardon?	√												√			√		√								
	Maafkan aku ?	√												√			√										
151.	You've changed, and not entirely for the better, Bilbo Baggins.	√								√				√			√		√								
	Kau berubah dan tak berubah lebih baik, Bilbo Baggins.	√								√				√			√										
152.	I'm sorry, do I know you?	√												√			√		√								
	Maaf, apa aku mengenalmu ?	√												√			√										
153.	Well, you know my name, although you don't remember I belong to it.		√											√			√		√								
	Kau tahu namaku, walau kau tak tahu bahwa aku pemilik nama itu.		√											√			√										
154.	I'm Gandalf.	√												√			√		√								
	Aku Gandalf.	√												√			√										
155.	And Gandalf means me.	√						√						√			√		√								
	Dan Gandalf berarti Aku.	√						√						√			√										
156.	Gandalf?									√				√			√		√								

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	Gandalf ?								√					√				√										
157.	Not Gandalf the wandering Wizard	√												√				√	√			√						
	Bukan Gandalf Penyihir pengembara	√												√				√				√						
158.	who made such excellent fireworks?	√														√	√		√			√						
	Yang membuat kembang api luar biasa ?	√														√	√					√						
159.	Old Took used to have them on Midsummer's Eve.	√												√				√	√			√						
	Took Tua sering menyalakannya Di saat Pesta Tengah Musim Panas.	√												√				√				√						
160.	Heh, heh. Ahem.				√												√			√								√
	-																											
161.	No idea you were still in business.	√												√				√	√			√						
	Aku tak tahu kau masih melakukan itu.	√												√				√				√						
162.	And where else should I be?	√						√						√				√	√			√						
	Dan memangnya siapa lagi aku ini ?	√						√						√				√				√						
163.	Where else--?	√												√		√		√	√			√						
	Siapa lagi?	√												√		√		√				√						
164.	Ahem.				√													√	√			√						
	Ahem.				√													√				√						
165.	Well, I'm pleased to find you remember something about me even if it's only my fireworks.	√												√				√	√			√						
	Aku senang kau mengingat sesuatu tentangku Walau itu hanya kembang api.	√												√				√				√						
166.	Yes.				√													√	√			√						
	Ya				√													√				√						
167.	Well, that's decided.	√												√				√	√			√						
	ini sudah diputuskan.	√												√				√				√						

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168.	It'll be very good for you and most amusing for me.	√										√			√		√			√						
	Ini akan bagus bagimu Dan akan menyenangkan bagiku.	√										√			√											
169.	Can I do anything for you, Bilbo?	√									√	√				√		√				√				
	Ada yang bisa kubantu Bilbo?	√											√		√											
170.	Inform the who?	√										√			√		√			√						
	Memberitahu siapa ?	√										√			√											
171.	What?			√								√			√		√			√						
	Apa ?			√								√			√											
172.	No. No. No-- Wait.			√											√		√			√						
	Tidak, tidak, tidak ! Tunggu !			√											√											
173.	I'm sorry if I offended anybody.		√			√						√				√		√				√				
	Aku minta maaf jika ada yang tersinggung.	√				√						√				√										
174.	Not today.	√											√		√		√			√						
	Tidak hari ini.	√											√		√											
175.	I suggest you try Over the Hill or Across the Water.	√										√				√		√								
	Kusarankan kau mencari di balik Bukit Atau diseberang Sungai.	√										√				√				√						
176.	Good morning.			√											√		√			√						
	Selamat pagi.			√											√											
177.	Dwalin, at your service.	√										√			√		√			√						
	Dwalin, siap melayanimu.	√										√			√											
178.	Hm. Uh.			√											√		√			√						
	Hm. Uh			√											√											
179.	Bilbo Baggins, at yours.	√										√				√										
	Bilbo Baggins, siap melayanimu.	√										√				√										

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180.	Do we know each other?	√										√	√			√	√			√						
	Apa kita saling mengenal ?	√										√	√			√	√			√						
181.	No.			√		√									√		√			√						
	Tidak.			√		√									√		√			√						
182.	Which way, laddie?	√										√	√			√	√			√						
	Sebelah mana, nak ?	√										√	√			√	√			√						
183.	Is it down here?	√										√		√		√		√		√						
	Apa ada disebelah sini ?	√										√		√		√		√		√						
184.	Is what down where?	√										√		√		√		√		√						
	Apanya yang ada disini ?	√										√		√		√		√		√						
185.	Supper.			√											√		√			√						
	Makanan.			√											√		√			√						
186.	He said there'd be food and lots of it.	√											√			√	√			√						
	Dia bilang akan ada banyak makanan disini.	√											√			√	√			√						
187.	He said?	√											√			√	√			√						
	Dia bilang ?	√											√			√	√			√						
188.	Who said?	√										√	√			√	√			√						
	Siapa yang bilang ?	√										√	√			√	√			√						
189.	Mmm.			√											√		√			√						
	Mmm.			√											√		√			√						
190.	Mmm.			√											√		√			√						
	Mmm.			√											√		√			√						
191.	Very good, this, Any more?	√												√	√		√			√						
	Makanan yang enak, Apa ada lagi ?	√												√	√		√			√						
192.	What?											√			√		√			√						

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	Apa ?											√			√											
193.	Oh, yes, yes. Ah.			√											√		√			√						
	Oh, ya, ya. Ah.			√											√											
194.	Help yourself.	√											√	√	√		√			√						
	Silahkan ambil.	√											√	√	√											
195.	Hmm.			√											√		√			√						
	Hmm.			√											√											
196.	It's just that, um, I wasn't expecting company.		√									√			√		√			√						
	Hanya saja aku, Aku tak mengharapkan tamu.		√									√			√					√						
197.	That'll be the door.	√												√	√		√			√						
	Itu bunyi bel pintu.	√												√	√											
198.	Balin, at your service.	√										√			√		√			√						
	Balin, siap melayanimu.	√										√			√											
199.	Good evening.			√											√		√			√						
	Selamat malam.			√											√											
200.	Yes, it is.			√											√		√			√						
	Ya, ya, benar.			√											√											
201.	Though I think it might rain later.	√										√			√		√			√						
	Kurasa nanti akan hujan.	√										√			√											
202.	Hm?			√											√		√			√						
	Hm ?			√											√											
203.	Am I late?	√										√			√		√			√						
	Apa aku terlambat ?	√										√			√											

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204.	Late for what?	√											√		√		√			√						
	Terlambat untuk apa ?	√											√		√					√						
205.	Oh! Ha, ha!			√											√		√			√						
	Oh ! Ha, ha !			√											√					√						
206.	Evening, brother.	√										√	√	√		√				√						
	Selamat malam, saudaraku.	√										√				√										
207.	There is in it, a diary.	√										√				√		√								
	Didalamnya ada buku harian.	√												√	√							√				
208.	Sharp enough for both of us.	√							√			√				√		√		√						
	Sepertinya kita sudah siap.	√							√			√				√										
209.	Uh, excuse me?			√											√		√			√						
	Uh, permisi.			√											√											
210.	Sorry, I hate to interrupt.	√							√			√				√		√		√						
	Maaf, Aku benci mengganggu kalian,	√							√			√				√										
211.	But the thing is, I'm not entirely sure you're in the right house.	√				√						√				√		√		√						
	Tapi, kurasa kalian di rumah yang salah.	√				√						√				√										
212.	Have you eaten?	√										√	√			√		√		√						
	Apa kau sudah makan ?	√										√	√			√										
213.	It's not that I don't like visitors.	√							√			√				√		√								
	Bukannya aku tak suka tamu.	√							√			√				√		√								
214.	I like visitors as much as the next Hobbit.	√										√				√		√								
	Aku suka tamu seperti Hobbit lainnya.	√										√				√				√						
215.	But I do like to know them before they come visiting.	√				√						√				√		√								
	Tapi aku ingin mengenal mereka sebelum mereka berkunjung.	√				√						√				√				√						
216.	What is this?	√										√		√		√		√		√						
	Apa ini ?	√										√		√		√				√						

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Text 2 (below): Bahasa Indonesia text sentence																										

217.	I don't know.	√										√				√	√			√						
	Aku tak tahu.	√										√				√				√						
218.	I think it's cheese.	√										√				√	√			√						
	Kurasa ini keju.	√										√				√				√						

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219.	Gone blue.			√											√			√							
	warnanya berubah biru.	√												√	√						√				
220.	It's riddled with mold.	√										√				√	√			√					
	Keju-nya dipenuhi jamur.	√										√				√				√					
221.	The thing is, I don't know either of you.	√								√		√				√		√			√				
	Intinya, aku tak mengenal kalian berdua sedikitpun.	√										√				√		√			√				
222.	Not in the slightest.	√					√						√		√			√							√
	-																								
223.	I don't mean to be blunt, but I had to speak my mind.	√										√				√		√			√				
	Bukannya tak ramah, Tapi harus kuperjelas ini.		√										√		√						√				
224.	I'm sorry.	√										√				√	√				√				
	Maafkan aku.	√										√				√					√				
225.	You think--?	√										√				√	√				√				
	Menurutmu,... ?	√										√				√					√				
226.	Apology accepted.	√											√		√		√				√				
	Permintaan maaf diterima.	√											√		√						√				
227.	Ah.			√											√		√				√				
	Ah.			√											√						√				
228.	Now, fill it up, brother, don't stint.	√											√		√		√				√				
	Isi yang penuh saudaraku, jangan pelit.	√											√		√						√				
229.	You wanna get stuck in?	√										√				√	√				√				
	Kau masih mau lagi ?	√										√				√					√				
230.	I could eat again if you insist, brother.	√										√				√	√				√				
	Aku bisa makan lagi jika kau memaksa, saudaraku.	√										√				√					√				
231.	Fili.							√							√		√				√				

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	Fili.									√							√										
232.	And Kili.			√						√							√		√								
	Dan Kili.			√						√							√										
233.	At your service.	√													√		√		√								
	Siap melayanimu.	√													√		√										
234.	You must be Mr. Boggins.	√								√				√				√	√								
	Kau pasti, Tn. Boggins.	√								√				√				√									
235.	Nope!			√													√		√								
	Bukan !			√													√										
236.	You can't come in.	√												√				√	√								
	Kau tak boleh masuk.	√												√				√									
237.	You've come to the wrong house.	√												√				√	√								
	Kau pasti salah rumah.	√												√				√									
238.	What?												√				√		√								
	Apa ?												√				√										
239.	Has it been canceled?	√											√			√	√		√								
	Apa dibatalkan ?	√											√			√	√										
240.	No one told us.	√														√	√		√								
	Tak ada yang bilang ke kami.	√														√	√										
241.	No, nothing's been canceled.	√														√	√		√								
	Tidak, tak ada yang dibatalkan.	√														√	√										
242.	That's a relief.	√														√	√		√								
	Melegakan sekali.	√														√	√										
243.	Careful with these.	√														√	√		√								
	Berhati - hatilah dengan ini.	√														√	√										

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Text 2 (below): Bahasa Indonesia text sentence																										

244.	I just had them sharpened.	√										√			√		√			√						
	Aku baru mengasahnya.	√										√			√					√						
245.	It's nice, this place.	√										√			√		√			√						
	Tempat ini bagus sekali.	√										√			√					√						
246.	Did you do it yourself?	√										√	√		√		√			√						
	Kau yang membangunnya sendiri ?	√										√	√		√		√			√						
247.	What?			√								√			√		√			√						
	Apa ?			√								√			√		√			√						
248.	No, it's been in the family for years.	√					√					√			√		√			√						
	Tidak, ini warisan keluarga.	√					√					√			√		√			√						
249.	That's my mother's glory box.	√										√			√		√			√						
	Itu kotak kesayangan Ibuku.	√										√			√		√			√						
250.	Can you please not do that?	√											√		√		√			√						
	Tolong jangan lakukan itu.	√											√		√		√			√						
251.	What's a matter?	√										√			√			√					√			
	Kenapa?			√											√		√						√			
252.	Come on, give us a hand.	√											√		√		√			√						
	Kemari, bantulah kami.	√											√		√		√			√						
253.	Mr. Dwalin.							√							√		√			√						
	Tn. Dwalin.							√							√		√			√						
254.	You'd think more people would recognize a badger when they saw one.		√			√						√	√			√		√								√
												√	√			√		√								
	Biasanya orang mengenali musang dengan mudah.	√											√		√		√			√						
255.	Shove this in the hallway.	√											√		√		√			√						

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	Bawa ini ke ruang depan.	√											√		√											
256.	Otherwise we'll never get everyone in.	√					√						√		√		√			√						
	Atau kita semua tak bisa muat.	√					√						√		√											
257.	"Everyone"?	√											√			√	√			√						
	"Kita semua" ?	√											√			√										
258.	How many more are there?	√										√			√	√	√			√						
	Berapa jumlah kalian ?	√										√			√	√										
259.	Where do you want this?	√										√			√	√				√						
	Mau diletakkan dimana ?	√										√			√	√										
260.	Oh, no.			√												√		√		√						
	Oh, tidak.			√												√										
261.	It's really heavy.	√											√				√			√						
	Ini sangat berat.	√											√				√									
262.	No. No.			√												√		√		√						
	Tidak ! Tidak !			√												√										
263.	There's nobody home!	√													√	√		√		√						
	Tak ada orang di rumah !	√													√	√										
264.	Go away and bother somebody else.	√													√	√		√		√						
	Pergilah dan ganggulah orang lain !	√													√	√										
265.	That's right, it's cold		√										√				√		√							
	Dingin sekali.			√									√			√							√			
266.	Get off, you big lump!	√											√			√		√		√						
	Menyingkirlah, dasar kau gendut !	√											√			√										
267.	Mercy, I 'll be right there	√			√								√				√		√				√			

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Text 2 (below): Bahasa Indonesia text sentence																										

	Sabar!			√									√		√											
	Aku segera kesana	√										√				√										
268.	Those are my pri--!	√											√		√			√								√
	-																									
269.	Excuse me, not my wine.	√											√		√		√			√						
	Maaf, itu bukan anggurku.	√											√		√											
270.	Put that back.	√											√		√		√			√						
	Kembalikan	√											√		√											
271.	Put that back.	√											√		√		√			√						
	kembalikan.	√											√		√											
272.	Not the jam, please.	√											√		√		√			√						
	Tolong jangan selainya.	√											√		√											
273.	How can I be a father when I grow another direction?		√									√	√			√		√								
	Bagaimana aku bisa menjadi ayah yang baik?	√										√	√			√								√		
274.	Excuse me.			√											√		√			√						
	maaf.			√											√											
275.	It's a tad excessive, isn't it?	√												√	√		√			√						
	Bukankah itu terlalu banyak ?	√												√	√											
276.	Have you got a cheese knife?	√										√	√			√	√			√						
	Apa kau punya pemotong keju ?	√										√	√			√										
277.	These are not the kinds of questions you should be asking.		√									√				√		√								
	Tak seharusnya kau Tanya ini.	√										√				√								√		
278.	He eats it by the block.	√										√				√	√			√						

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	Dia bisa memakannya bulat - bulat.	√												√				√										
279.	Ugh.				√												√			√								√
	-																											
280.	No, that's Grandpa Mungo's chair	√														√	√		√									
	Tidak, itu kursi Kakek Mungo	√														√	√											
281.	But that's crazy, no one has ever taken that castle		√				√							√				√		√								
	Gila, istana itu tak pernah takluk		√											√				√						√				
282.	Take it back, please.	√													√		√		√									
	tolong kembalikan lagi.	√													√		√											
283.	I cannot hear what you're saying.	√												√				√		√								
	Aku tak bisa mendengar yang kau katakan.	√												√				√										
284.	It's an antique.	√												√				√		√								
	Itu benda antic.	√												√				√										
285.	Not for sitting on.	√												√				√		√								
	jangan kau duduki.	√												√				√										
286.	That is a book, not a coaster.	√														√	√		√									
	Itu buku, bukan alas.	√														√	√											
287.	And put that map down.	√														√	√		√									
	Turunkan Peta itu.	√														√	√											
288.	Excuse me, Mr. Gandalf?	√								√						√	√		√									
	Maaf, Tn. Gandalf ?	√								√						√	√											
289.	Yes?			√														√		√								
	Ya ?			√														√										
290.	May I tempt you with a cup of chamomile?	√												√				√		√								
	Apa kau mau secangkir teh chamomile ?	√												√				√										

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291.	Oh, no, thank you, Dori.	√					√		√				√		√		√			√						
	Oh, tidak, terima asih, Dori.	√					√		√				√		√					√						
292.	A little red wine for me, I think.	√											√		√		√			√						
	Sedikit Anggur merah saja.	√											√		√					√						

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293.	Whoop!			√													√		√								
	Whoop !			√													√										
294.	Mind out.			√													√		√								
	Awas.			√													√										
295.	Yes. Ah.			√													√		√								
	Ya. Ah.			√													√										
296.	Uh, Fili, Kili. Uh			√						√							√		√								
	Uh, Fili, Kili. Uh			√						√							√										
297.	Oin, Gloin.			√													√		√								
	Oin, Gloin.			√													√										
298.	Dwalin, Balin, Bifur, Bofur, Bombur									√							√		√								
	Dwalin, Balin, Bifur, Bofur, Bombur									√							√										
299.	Dori, Nori.									√							√		√								
	Dori, Nori.									√							√										
300.	Ori!									√							√		√								
	Ori !									√							√										
301.	No.			√													√		√								
	Tidak.			√													√										
302.	Not my prize winners, thank you.			√													√		√								
	tidak, jangan diambil, terima kasih.			√													√										
303.	No, thank you.			√													√		√								
	Tidak, terima kasih.			√													√										
304.	Yes, you're quite right, Bifur.	√							√					√			√		√								
	Ya, kau benar, Bifur.	√							√					√			√										
305.	We appear to be one Dwarf short.	√												√			√		√								

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	Sepertinya kita kekurangan satu kurcaci.	√												√				√						
306.	He is late, is all.	√												√				√	√					
	Dia terlambat.	√												√				√						
307.	He traveled north to a meeting of our kin.	√												√				√	√					
	Dia berkelana ke Utara Menemui kaum kami.	√												√				√						
308.	He will come.	√												√				√	√					
	Dia akan datang.	√												√				√						
309.	Mr. Gandalf?									√							√		√					
	Tn. Gandalf ?									√							√							
310.	A little glass of red wine, as requested.	√												√				√	√					
	Segelas kecil anggur merah seperti yang kau minta.	√												√				√						
311.	It's got a fruity bouquet.	√												√				√	√					
	Anggur ini sangat enak.	√												√				√						
312.	Oh.			√													√		√					
	Oh,			√													√							
313.	Cheers.			√													√		√					
	bersulang.			√													√							
314.	Bombur's on his second leg of lamb already.	√												√				√	√					
	Bombur sudah makan Kaki Domba keduanya.	√												√				√						
315.	Hmm.			√													√		√					
	Hmm.			√													√							
316.	No chance.			√															√					
	-																						√	
317.	Not from that distance.	√												√			√		√					
	Tidak mungkin jika sejauh ini.	√												√			√							

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318.	Wanna bet?	√												√		√		√	√									
	Mau bertaruh ?	√												√		√												
319.	Bombur, catch!	√												√				√	√									
	Bombur, tangkap !	√												√				√										
320.	I'll help you with that.	√												√				√	√									
	Kubantu ambilkan makanannya.	√												√				√										
321.	Oh, you great galumphing git!	√						√						√				√	√									
	Oh, dasar kau bermulut lebar !	√						√						√				√										
322.	Who wants an ale?	√											√		√			√	√									
	Siapa yang mau minum ?	√											√		√			√										
323.	There you go.	√												√				√	√									
	Ini dia.	√												√				√										
324.	Over here, brother.	√												√				√	√									
	Sebelah sini, saudaraku.	√												√				√										
325.	I said have another drink.	√												√				√	√									
	Kurasa kita harus minum bersama,	√												√				√										
326.	Here you go.	√												√				√	√									
	Ini dia.	√												√				√										
327.	Ale on the count of 3!	√												√				√										
	Kita minum dalam hitungan ketiga !	√												√				√										
328.	1, 2 Up!			√										√				√	√									
	Satu, dua Minum !			√										√				√										
329.	I knew you had it in you!	√												√				√	√									
	Aku tahu kau mampu melakukannya !	√												√				√										
330.	Excuse me, that is a doily, not a dishcloth.	√														√	√		√									

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	Maaf, itu buat alas, Bukan serbet.	√													√	√												
331.	But it's full of holes.	√													√	√			√									
	Tapi banyak lubangnya.	√													√	√												
332.	It's supposed to look like that.	√													√	√			√									
	Memang seperti ini,	√													√	√												
333.	It's crochet.	√													√	√			√									
	Ini berenda.	√													√	√												
334.	And a wonderful game it is too, if you've got the balls for it.	√													√	√			√									
	Sepertinya itu berguna, Jika kau banyak membuatnya.	√													√	√												
335.	Bebother and confusticate these Dwarves!	√													√	√			√									
	Dasar Kurcaci - Kurcaci merepotkan!	√													√	√												
336.	My dear Bilbo, what on earth is the matter?	√								√					√	√			√									
	Bilbo sayangku, ada apa denganmu ?	√								√					√	√												
337.	I'm surrounded by Dwarves.	√												√				√	√									
	Aku dikeliling para Kurcaci !	√												√				√										
338.	What are they doing here?	√												√	√			√	√									
	Apa yang mereka lakukan disini ?	√												√	√			√										
339.	Oh, they're quite a merry gathering once you get used to them.		√			√								√				√			√							
	Oh, mereka bergembira karena pertemuan ini, Jika kau terbiasa dengan mereka.		√									√		√				√					√					
340.	I don't want to get used to them.	√												√				√	√				√					
	Aku tak mau terbiasa dengan mereka.	√												√				√										
341.	Look at the state of my kitchen.	√												√				√		√				√				
	Lihatlah dapurku.	√													√		√											

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Text 2 (below): Bahasa Indonesia text sentence																										

342.	There's mud trod into the carpet.	√											√		√		√			√						
	Ada noda di karpetku !	√											√		√					√						
343.	They've pillaged the pantry.	√										√				√	√			√						
	Mereka menjarah persediaan makananku.	√										√				√				√						
344.	I won't tell you what they've done in the bathroom.		√									√				√		√								
	Aku tak mau bilang Apa yang mereka lakukan di kamar mandi.	√										√				√						√				
345.	They've destroyed the plumbing.	√										√				√	√			√						
	Mereka merusak pipanya !	√										√				√				√						
346.	I don't understand what they're doing in my house!	√										√				√	√			√						
	Aku tak paham Apa yang mereka lakukan di rumahku !	√										√				√				√						
347.	Excuse me.			√											√		√			√						
	Permisi,			√											√											
348.	I'm sorry to interrupt, but what should I do with my plate?	√											√		√		√			√						
	maaf mengganggu, Apa yang harus kulakukan dengan piring ini ?	√											√		√					√						
349.	Here you go, Ori.			√				√							√		√			√						
	Kemarikan, Ori.			√				√							√											
350.	Give it to me.	√											√		√		√			√						
	Berikan padaku.	√											√		√											
351.	Take that back.	√											√		√		√			√						
	Taruh kembali.	√											√		√											
352.	Excuse me.			√											√		√			√						
	permisi.			√											√											
353.	That's my mother's West Farthing pottery.	√											√		√		√			√						
	tu keramik Ibuku dari Tapal Batas Barat.	√											√		√					√						

No. Data Analysis		TEXTUAL MEANING BREADTH																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																	
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354.	It's over 100 years old!	√											√		√		√			√						
	Usianya lebih dari 100 tahun !	√											√		√											
355.	And can you not do that?	√											√		√		√			√						
	Tolong jangan lakukan itu,	√											√		√											
356.	You'll blunt them.	√										√				√	√			√						
	Kau bisa membuatnya tumpul !	√										√				√										
357.	Ooh.			√											√		√			√						
	Ooh.			√											√											
358.	Do you hear that, lads?	√										√			√		√			√						
	Kalian dengar itu ?	√										√			√											
359.	He says we'll blunt the knives.	√										√			√		√			√						
	Dia bilang kita menumpulkan pisaunya.	√										√			√											
360.	Blunt the knives, bend the forks	√										√			√		√			√						
	Tumpulkan pisau dan bengkokkan garpu !	√										√			√											
361.	Smash the bottles and burn the corks	√											√		√		√			√						
	Remukkan botol sering - sering !	√											√		√											
362.	Chip the glasses and crack the plates	√											√		√		√			√						
	Pecahkan gelas dan retakkan piring !	√											√		√											
363.	That's what Bilbo Baggins hates	√											√		√		√			√						
	Itu yang dibenci Bilbo Baggins selalu !	√											√		√											
364.	Cut the cloth, tread on the fat	√											√		√		√			√						
	Robekkan taplak dan campakkan bubur !	√											√		√											
365.	Leave the bones on the bedroom mat	√											√		√		√			√						
	Tinggalkan tulang di tempat tidur !	√											√		√											
366.	Pour the milk on the pantry floor	√											√		√		√			√						
	Tumpahkan susu di bawah meja !	√											√		√											

No. Data Analysis		TEXTUAL MEANING BREADTH																								
		THEMATIC STUCTURE REALIZATION														VARIATION										
		Clause			Textual Theme			Interpersonal Theme			Topical Theme			Theme Selecti on		S D	DD		Degree of Variation: 0= Lowest; 1= Very Low; 2= Low; 3= Medium; 4= High; 5= Very High; 6= Highest							
																	HD									
		Text 1 (above): English text sentence		simple	complex	Minor	continuity	structural	conjunctive	vocative	mod	finite	WH-intr	participant	process	Circumstantial	marked	un-marked	SE = TE	SE	TE	0	1	2	3	4
Text 2 (below): Bahasa Indonesia text sentence																										

367.	Splash the wine on every door	√											√		√		√			√						
	Cecerkan anggur di mana saja !	√											√		√											